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Smart Fashions for Limited Incomes
PUBLISHED FORTNIGHTLY

The MOST BEAUTIFUL, LOW-PRICED

WILLYS KNIGHT

NEW "FINGER-TIP CONTROL"

A single button, in the center of the steering wheel, starts the motor, operates the lights and sounds the horn.

COACH $1045

Coupe $1045; Sedan $1145; Touring $1045; Roadster $1045. Wire wheels included. Prices f. o. b. Toledo, Ohio, and specifications subject to change without notice. Equipment, other than standard, extra.

LARGEST AND MOST POWERFUL KNIGHT-ENGINED CAR EVER OFFERED AT SO LITTLE COST

THE tastefully modern design, the beauty of line and color of the new style Willys-Knight Six distinguish this attractive car as the outstanding creation of the country's leading style specialists.

Only among the costliest custom-built cars can you find adequate comparison with the artistry of finish and perfection of appointment which characterize this inexpensive Willys-Knight.

There are thousands who have always desired a Knight-motored car but until now have been restrained by the necessarily higher cost of the *patented* double sleeve-valve engine. By them, this distinctive new Six is welcomed as history's finest Willys-Knight value. By present Willys-Knight owners, the new car is acclaimed as still further proof of Willys-Overland's constant progress in engineering, body design and refinement of detail.

WILLYS-OVERLAND, INC., TOLEDO, OHIO

WILLYS-OVERLAND SALES CO., LTD., TORONTO, CANADA

TIFFANY & CO.

JEWELERS SILVERSMITHS STATIONERS

PEARL NECKLACES

The Range of Choice
Is Extensive

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK

CARON CORP., 389 FIFTH AVE., NEW YORK

VOGUE
May 11, 1929

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Whole No. 1881

BONWIT TELLER
FIFTH AVENUE AT 38TH STREET
NEW YORK
PARIS LONDON
PHILADELPHIA

For Sea Chic . . .
WOOL JERSEY!

LATEST RIVIERA AND LIDO SEA FASHIONS ARE ALL IN THIS IMPORTANT FABRIC THAT TAKES TO BOTH THE WATER AND THE SUN WITHOUT LOSING ITS GOOD LOOKS . . . AND BONWIT TELLER PRESENTS IT IN IMPORTANT VERSIONS OF THE SHORE ENSEMBLE, THE BATHING FROCK, THE SWIMMING SUIT AND THE BEACH PYJAMA

With characteristic chic, Knox defines the importance of line and color contrast in this charming new felt. A deep inverted pleat accents the smart irregularity of brim, and deftly cut appliques of felt swirl across the crown. $20

KNOX
HATS
FOR
WOMEN
711 and 452 Fifth Ave., N.Y.

The Gingham Suit

AND THE

Sleeveless Frocks

THAT WERE THE VOGUE
AT PALM BEACH

The success of these models is assured this Summer for they already have the approval of the smartest women in America.

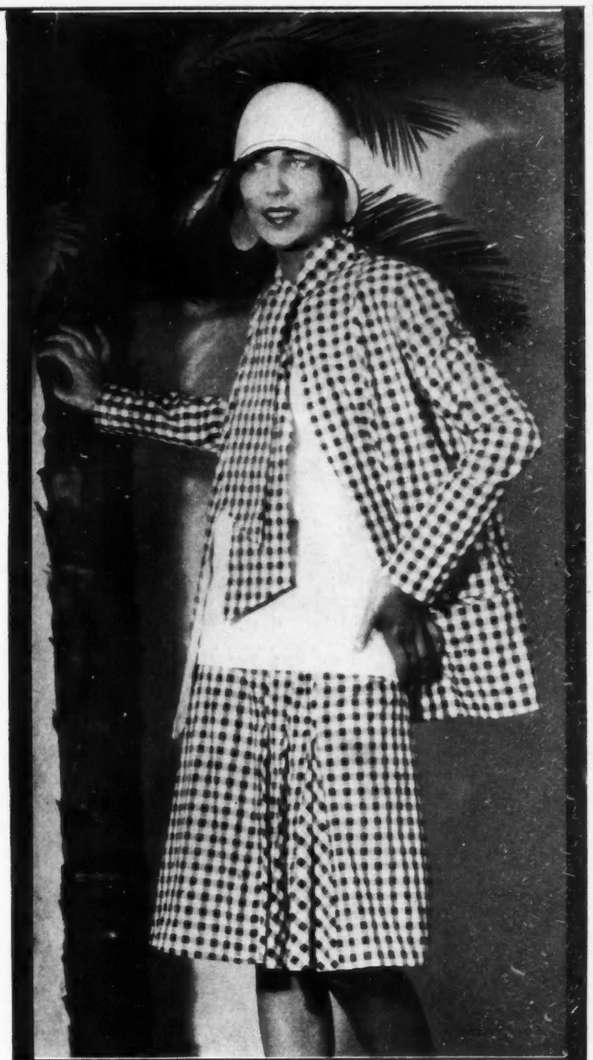
MAIL ORDERS FILLED

Best & Co.

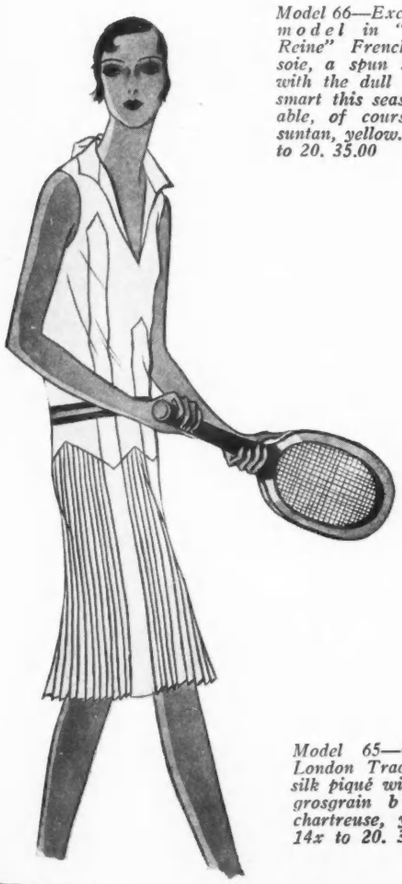
Fifth Avenue at 35th St.—N. Y.

Paris *Palm Beach* *London*

A charge account simplifies long distance shopping



Model 64—Copy of a London Trades frock in silk piqué with two color grosgrain belt. Skirt pleated all round. White, chartreuse, yellow. Sizes 14x to 20. 39.50

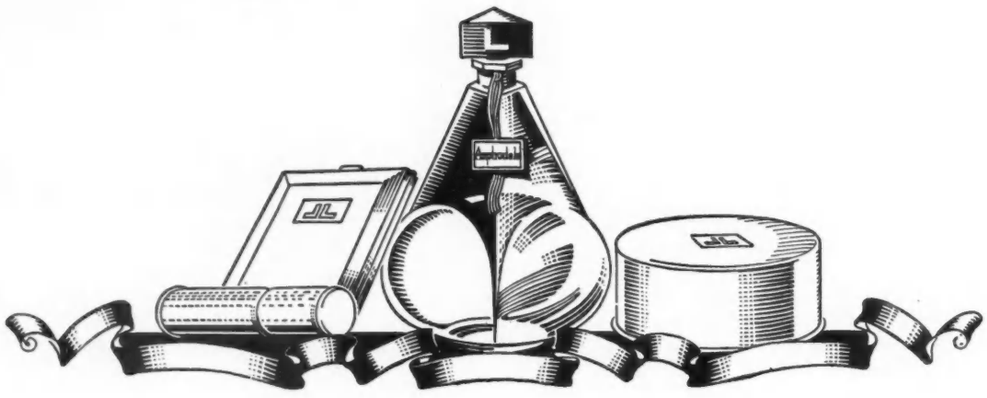


Model 66—Exclusive Best model in "La Petite Reine" French toile de soie, a spun silk fabric with the dull surface so smart this season. Washable, of course. White, suntan, yellow. Sizes 14x to 20. 35.00

Model 65—Copy of a London Trades frock in silk piqué with two color grosgrain belt. White, chartreuse, yellow. Sizes 14x to 20. 39.50

Model 68—Best's famous cotton success, the London Trades jacket suit in D. & J. Anderson check gingham with sleeveless white linen blouse. Brown, yellow, red, or black and white check. Sizes 14x to 20. 35.00

Model 67—This model was so popular at Palm Beach that it was called the Palm Beach uniform. French toile de soie, washable silk, in white, suntan, yellow. Sizes 14x to 20. 35.00



TOUCHED WITH A FLOWER'S SORCERY

Her luminous beauty is sheathed in a mist of fragrance. Her soft cheek is as delicately scented as a night moth's velvet wing. And the warm curve of her lips is a provocative perfumed mystery. *Lenthéric* has touched her loveliness with a flower's sweet allure . . . The misty clinging powder bestows a petal-texture . . . the lipstick endows her with its subtle glowing sorcery . . . the slim silvery compact is a ready hand-maiden to her beauty.

In all the finer shops, as well as in the Lenthéric Salon, you will find a complete ensemble of fragrance in your favorite Lenthéric odeur, reflecting with rich fidelity the radiance of *Asphodèle, Miracle* or *le Pirate* . . . Soothing as scented pomade are the *Lenthéric* lipsticks in cases as gay as toys of pearl-and-gold . . . Each silver-misted powder box holds *its own matching puff!* . . . So slim and jewel-like is the silvery compact that you're surprised to discover it serves a double purpose—and each has its *extra powder refill.* At delightfully moderate prices.

Lenthéric *Paris*

PARFUMS

FIFTH AVENUE AT 58TH STREET · NEW YORK

245 RUE SAINT-HONORÉ · PARIS · FRANCE

Chic.....n'est-ce pas?

Bedell Millinery *for* Summer... $7.50

The price itself is significant and exceptional.

The hats are Parisian... fascinating ...*exquise*

Variety is as notable and delightful as the hats are smart and original.

Now to be selected in any one of the Bedell shops from Coast to Coast

"Style Divorced From Extravagance"

To be purchased at the following Bedell stores:

	New York	
Boston	Buffalo	Detroit
Bridgeport	Cleveland	Los Angeles
Brooklyn	Providence	Milwaukee

BEDELL

To be purchased at the following Bedell stores:

	Chicago	
Newark	Pittsburgh	St. Louis
Oakland, Cal.	Portland, Ore.	Syracuse
Philadelphia	Rochester	Worcester

The New GUNTHER Portal

A Journey That Took 109 Years . . .

. . . from Number 46 Maiden Lane to 666 Fifth Avenue . . . from downtown New York to the heart of today's fashion center . . . from a quaint two-story shop to spacious salons of exquisite taste . . . .

Smartly simple in line, modern in feeling, this new building is an appropriate setting for the *mode moderne*,—a tribute, also, to the Gunther tradition of style and taste. Advance models in Furs are now on display.

666 Fifth Avenue, near 53rd Street, New York

INSTITUTION **I. MILLER** INTERNATIONALE

Oh, well!
YOU'LL SEE THEM for YOURSELF!

It was our intention to discuss the Summer footwear modes.

But where to begin? How say it all?

Should we give preference to those lovely Shantung silks—or should the novelty crepes receive first notice? Or should we discuss their embroidery or their contrasting colors?

But then, we might not do justice to the straw effects or the pastel kidskins or the new patterns or the Japanese woven slippers! And we've forgotten all about the leather-heeled Spectator Shoes and matching bags and probably a lot of other things.

We give it up! But not without hope—for with a shop in nearly every smart community you'll surely see them for yourself!

The Japanese Woven Slipper

The New Shantung Silk 'Broiderie

I. MILLER De Luxe Shoes

SHOPS AND AGENCIES IN PRINCIPAL CITIES

I. MILLER Beautiful Shoes

It's so smart
you *must* be careful

BLACK MAT VICI is the smartest choice for shoes to complete the black, the black-and-white, the black-with-colour costumes that Paris puts at the head of the list for 1929 chic. Many women choose it with the darker blue ensembles, too. But . . . it's so smart that its popularity has led to dozens of little "me-too" imitations. They aren't made by the expensive VICI process — they don't stop for the careful oiling and waxing and handwork that make the beautiful deep dull finish — they show their underlying bourgeois shine after a few wearings. So the clever woman makes sure it is VICI before she decides . . . Imitation may be the sincerest form of flattery, but it doesn't pay to buy it!

In the colour range, VICI advises:

PANAMA—smartest all-purpose beige for resort wear—light, delicate, cool, neutral.

TAWNETTE—medium beige for town or country—tending toward mauve-brown.

LIDO—rich, suntanned brown—the ideal complement for tweeds.

NAVY BLUE—deep, rich, almost a "black-blue"—classic among the sophisticates.

VICI KID MADE ONLY BY ROBT. H. FOERDERER INC. PHILADELPHIA

ROBERT H. FOERDERER, INC., Philadelphia **VICI kid** REG. U.S. PAT. OFF. *Selling Agents:* Lucius Beebe & Sons, Inc., Boston

Mildred Louise Bedell
introduces for the
Ultra Smart Summer

Dainty, Exquisite Chiffon Ensembles $35

The refreshing summer pastels are delicately interpreted in soft, charming Chiffon Ensembles — with the double Chiffon Coats . . . Fashioned with deliberate distinction for stunning difference and sophisticated detail.

Five styles are illustrated, allowing you full choice of color, including black.

"Style Divorced From Extravagance"

To be purchased at the following Bedell stores:

	New York	
Boston	Buffalo	Detroit
Bridgeport	Cleveland	Los Angeles
Brooklyn	Providence	Milwaukee

BEDELL

To be purchased at the following Bedell stores.

	Chicago	
Newark	Pittsburgh	St. Louis
Oakland, Cal.	Portland, Ore.	Syracuse
Philadelphia	Rochester	Worcester

Afternoon coat of sand Kashavella with natural blue fox collar, with the new low flare and slightly fitted-in effect. ∽ Sport coat of Rodier's green and gray mixtures, with gray Persian trimming, patch pockets and belt. ∽ Adaptations of couturiers successes for spring. ∽ Neckpieces of silver fox, fisher and Russian sable.

Revillon Frères

FIFTH AVENUE AT 54TH STREET

(IN THEIR NEW BUILDING)

Edouardo, CREATOR of BAG-DABS®

SOLID PERFUME

THINK of it! Here in this cunning hand painted French container is the very essence of the world's finest perfume ‧ ‧ ‧ *in solid form.* Here is the last word in smartness ‧ ‧ ‧ convenience ‧ ‧ ‧ BAG-DABS ‧ ‧ ‧ vibrantly lovely as the modern woman herself. For you, Madame!

Ask at your favorite shop for Edouardo Bag-Dabs in the incomparable, fascinating odeur, "Nuit Divine" and that delightful embodiment of everlasting Spring, "Lilas de Pâques" ‧ ‧ ‧ or in the many other distinctive Edouardo odeurs.

Each dainty Bag-Dab is equivalent to an ounce of the most expensive liquid perfume, yet Bag-Dabs cost only $1.00 to $1.50 each. Economy! And there is no breaking ‧ ‧ ‧ no evaporating. Ideal for traveling, delightful as a sachet!

Just a touch of this exquisite French conceit at the ear lobes, the brows, in the smart Parisienne manner, and the enthralling fragrance of your favorite Edouardo odeur lingers for a whole day or evening, fresh, intriguing as when first applied.

Here is the perfect perfume ‧ ‧ ‧ *solid perfume* ‧ ‧ ‧ Edouardo's Bag-Dabs ‧ ‧ ‧ to add the last charming note to Milady's costume.

If you cannot obtain Bag-Dabs locally, you may order from Edouardo direct, sending the name of your favorite shop.

PARFUMS Edouardo,

300 Fourth Ave., New York

56 Faubourg St. Honoré, Paris, France

21 Wilton Square, Toronto, Canada

Grasse, France

REG. U. S. PAT. OFF.

Bag-Dabs ‧ JARRON ‧ $1.50
In Nuit Divine, Lilas de Pâques, Narcisse and the other Edouardo odeurs.

Bag-Dabs ‧ PETITE ‧ $1.00
In Jasmin, Violet, Muguet and the other Edouardo odeurs.

Bag-Dabs MOYEN ‧ $1.50
In Narcisse, Nuit Divine, Chypre and the other Edouardo odeurs.

Bag-Dabs EGGLETTE $1.50
In Lilas de Pâques, Nuit Divine, Rose and the other Edouardo odeurs.

Edouardo,
FRENCH CREATIONS
(Perfumes completed in France)

"Threesome" Compacts
"Foursome" Compacts
"Bag-Dabs" (Solid Perfume)
Liquid Perfume
Toilet Water
Lip-Sticks & Crême Rouge
Face Powder
Savon & Savonettes

"That man seems to think he knows us"—

"Not likely—all he can see of us is coats. Maybe he knows they're Duro Gloss!"

GENUINE Duro Gloss RAINCOAT FABRIC

THE girl who would turn the masculine head in the gloom of a rainy day must know the importance of style in rainwear. • No mere raincoat for her with "sensible" as its label. But the trim lines and leather-like finish of these smartly hued "Gray Day" Coats appeal to her natural desire to be well dressed though it rains. • As practical as the all-enveloping oilskins, these Duro Gloss Coats place feminine style as the goal of their tailoring.

Duro Gloss

J. C. HAARTZ COMPANY · NEW HAVEN · CONNECTICUT

"GRAY DAY" COATS OF DURO GLOSS ARE FOR SALE BY THESE LEADING RETAILERS

ALABAMA CITY, ALA.
Frank & Hagedorn
FLORENCE, ALA.
B. A. Rogers & Bros.
TUCSON, ARIZ.
Albert Steinfeld & Co.
FT. SMITH, ARK.
Boston Store D. G. Co.
LITTLE ROCK, ARK.
The Gus Blass Co.
Jacob Blass & Sons
M. M. Cohn Co.
LOS ANGELES, CAL.
Bullock's
Hirsch Merc. Co.
OAKLAND, CAL.
The H. C. Capwell Co.
SACRAMENTO, CAL.
The Boy's Store
SAN FRANCISCO, CAL.
The Emporium
Livingston Bros. Inc.
O'Connor, Moffatt & Co.
STOCKTON, CAL.
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Denver Dry Goods Co.
Joslin Dry Goods Co.
The May Co.
The Neusteter Co.
STAMFORD, CONN.
E. L. Greenberg & Son
WASHINGTON, D. C.
The Hecht Co.
Frank R. Jelleff, Inc.
S. Livingston & Son
DE LAND, FLA.
G. A. Dreka & Co.
JACKSONVILLE, FLA.
Cohen Brothers
Kohn, Furchgott Co.
MIAMI, FLA.
Burdin's, Inc.
TAMPA, FLA.
O. Falk's Dept. Store
Maas Bros.

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Mandel Bros.
Marshall Field & Co.
N. Shure Co.
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PEORIA, ILL.
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H. Gordon & Sons
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DES MOINES, IA.
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The White House
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Donald's
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Abraham Goldstein
Himelhoch Bros. Co.
J. L. Hudson Co.
Ernest Kern Co.
Leo Kirschner Co.
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FLINT, MICH.
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Stern & Field
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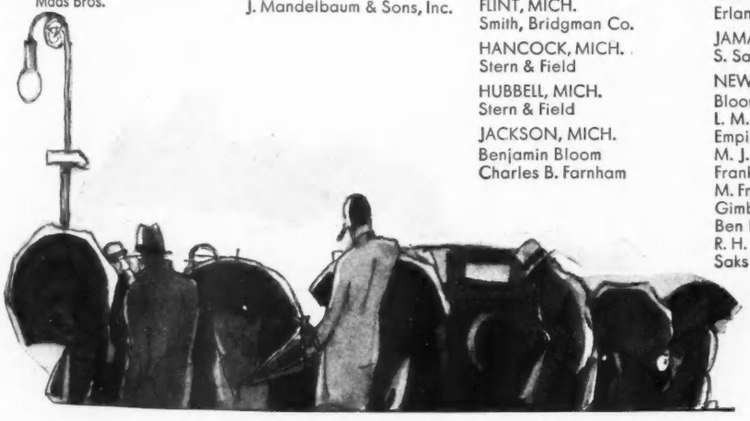

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Davison, Paxton, Stokes Co.
MACON, GA.
R. S. Thorpe & Sons
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Thos. A. Jones Co.
WEST POINT, GA.
J. J. Hagedorn
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Baer Bros. & Prodie
The Boston Store
Carson, Pirie Scott & Co.
The Davis Co.
Famous Clothiers
H. L. Friedlen & Co.
Gassman Brothers

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Newman Merc. Co.

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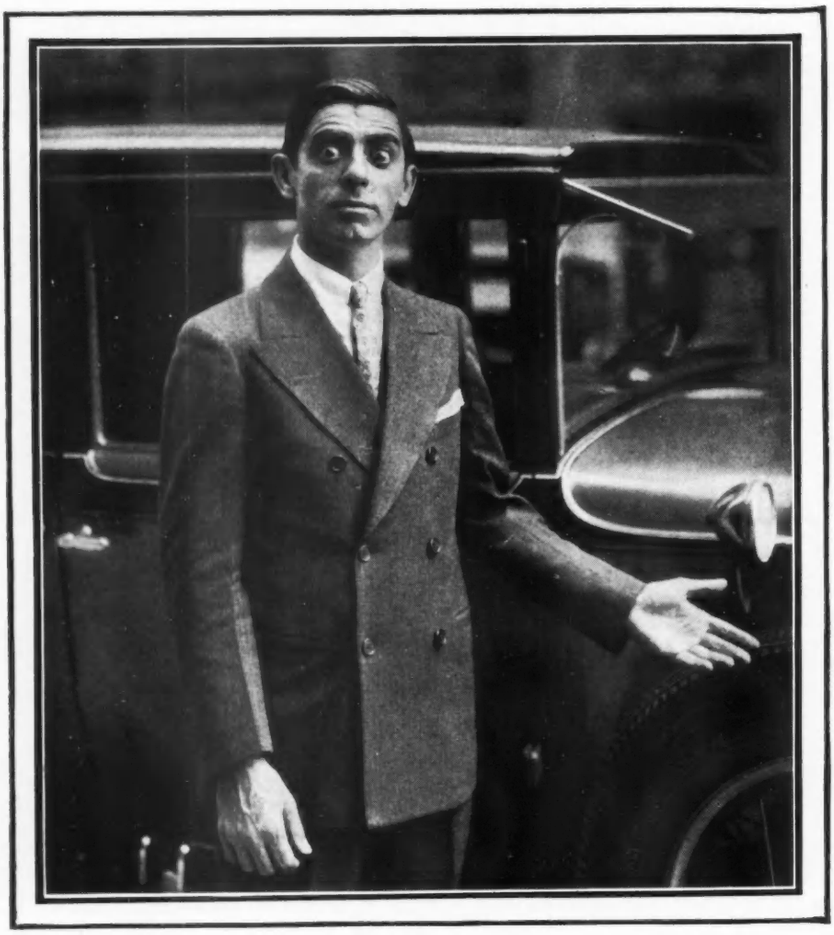
E. W. Edwards & Son
B. Forman Co.
The Malley Co.
Sibley Lindsay & Curr Co.
Smith Latz & Co.
SYRACUSE, N. Y.
L. A. Witherill, Inc.
TARRYTOWN, N. Y.
Samuel Geiger
UTICA, N Y
Robt. Fraser, Inc.
ASHEVILLE, N. C.
Denton & Co.
CHARLOTTE, N. C.
Efirds Dept. Store
DURHAM, N. C.
Durham Book & Sta. Co.
CASSELTON, N. D.
Straus Clo. Co.

"GRAY DAY" COATS . . . . . FOR MEN AND WOMEN



"Despite the fact that I am always supposed to be funny, it was not until recently that I could see the fun in driving a car. Bumps and holes in the road used to come from nowhere just to get a shot at me. But all that is over now. I have just equipped my car with Miller Tires. It's the greatest feeling in the world—I'm riding along on smiles, sunshine and music. I sure was pleased to meet you, Miller Tires."

EDDIE CANTOR.

Miller

"I sure was pleased to meet you, Miller Tires"

Eddie Cantor

The new Miller De Luxe 6-ply Balloon pictured below is a new super-type tire for those who demand the utmost freedom from blowouts and punctures. It is built to give extra long mileage and to withstand the roughest service.

IF ever a tire was manufactured to justify the confidence of its users—Miller is such a tire.

If there is a tire of longer mileage on the market, the Miller Test Fleet has failed to find it. They drive year in and year out—not only Miller Tires, but *all* tires—in their relentless search for improvement.

If there is a tire that can better resist the hard usage common to the new-day driving conditions, they have not found it.

If there is a tire built that can give you greater safety of travel, they do not know about it. And their safety tests include non-skid effect, freedom from the puncture and blow-out hazard, strength to resist stiff jolts and blows from stones and rough roads.

And the engineers who build Miller Tires are just as searching in their efforts toward improvement. They know of no better materials than those employed in the making of Miller Tires. No richer, broader experience than theirs is available to any tire manufacturer.

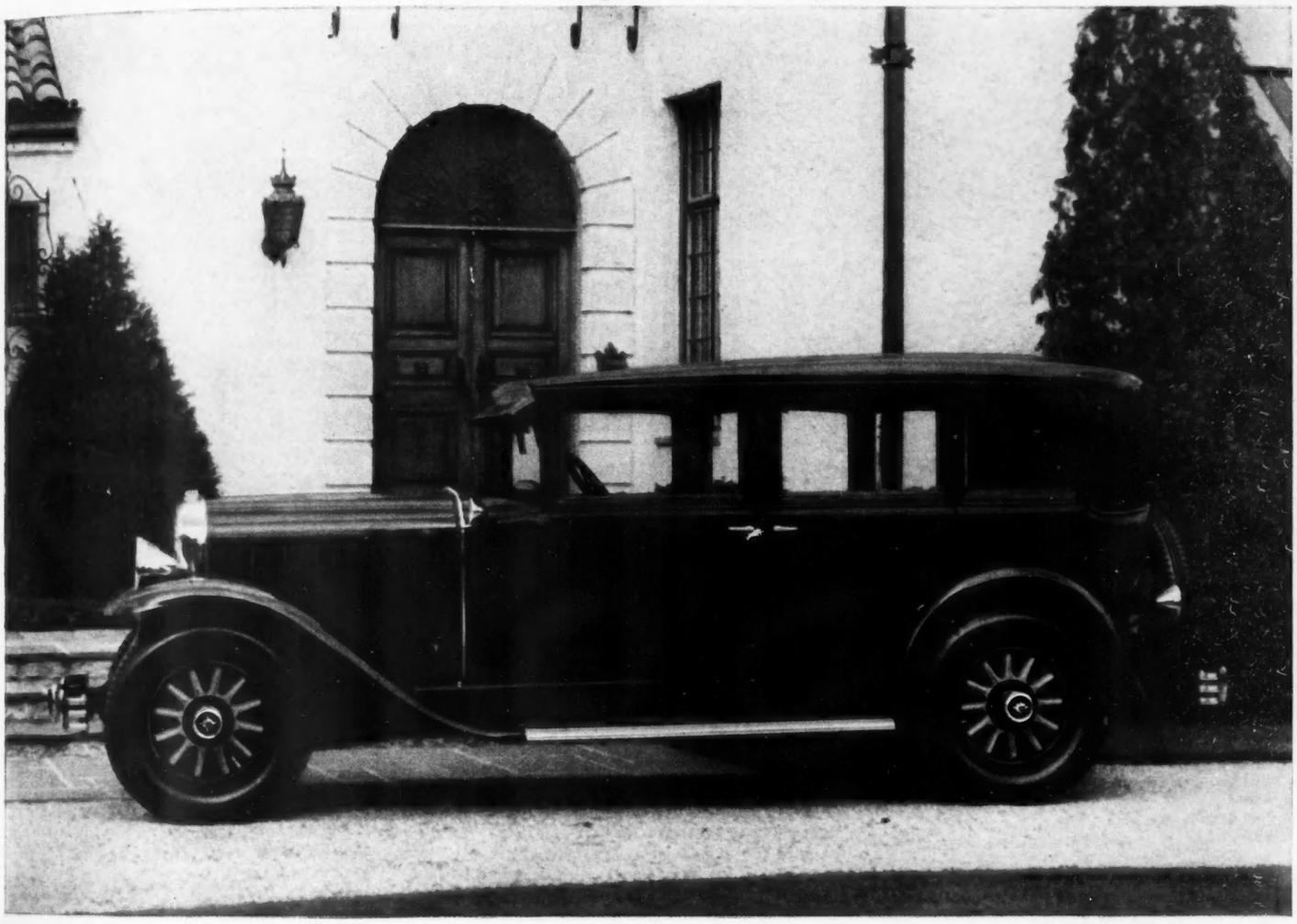
Thus it is—that Millers are able to justify, during a longer period of service, the confidence and enthusiastic praise of all who use them.

Thus also—that Millers are conceded, by the vast majority of automobile owners, to be among the *very* few *best* tires manufactured today.

MILLER

TIRES · TUBES · ACCESSORIES AND REPAIR MATERIALS · DRUG SUNDRIES
BATHING WEAR · SHUGLOV FOOT-GEAR · RUBBER BALLS AND TOYS · MOLDED RUBBER GOODS

WHEN BETTER AUTOMOBILES ARE BUILT...BUICK WILL BUILD THEM



People who know real values . . *in life and living as well as in motor cars* . . are the people who buy Buicks

It takes judgment to get the most out of life, or out of motor cars. Men and women who buy Buicks have the faculty of determining real values. They obtain finest performance, finest appearance, finest comfort . . without the penalty of burdensome upkeep and without paying any premium.

Buick Motor Company, Flint, Michigan · Division of General Motors Corporation

BUICK

Over the counter or ready-to-wear

Now you can have Skinner quality in *all* your better frocks, whether you have them made or buy them ready-to-wear.

Since Civil War times, fashionable dressmakers have used Skinner's Silks and Satins in their loveliest creations, and today Skinner's Crepes and Satin Crepes are the ideal fabrics for Paris modes.

Dress manufacturers have awakened to the value of giving their smarter models the added richness and wearing quality of these beautiful materials.

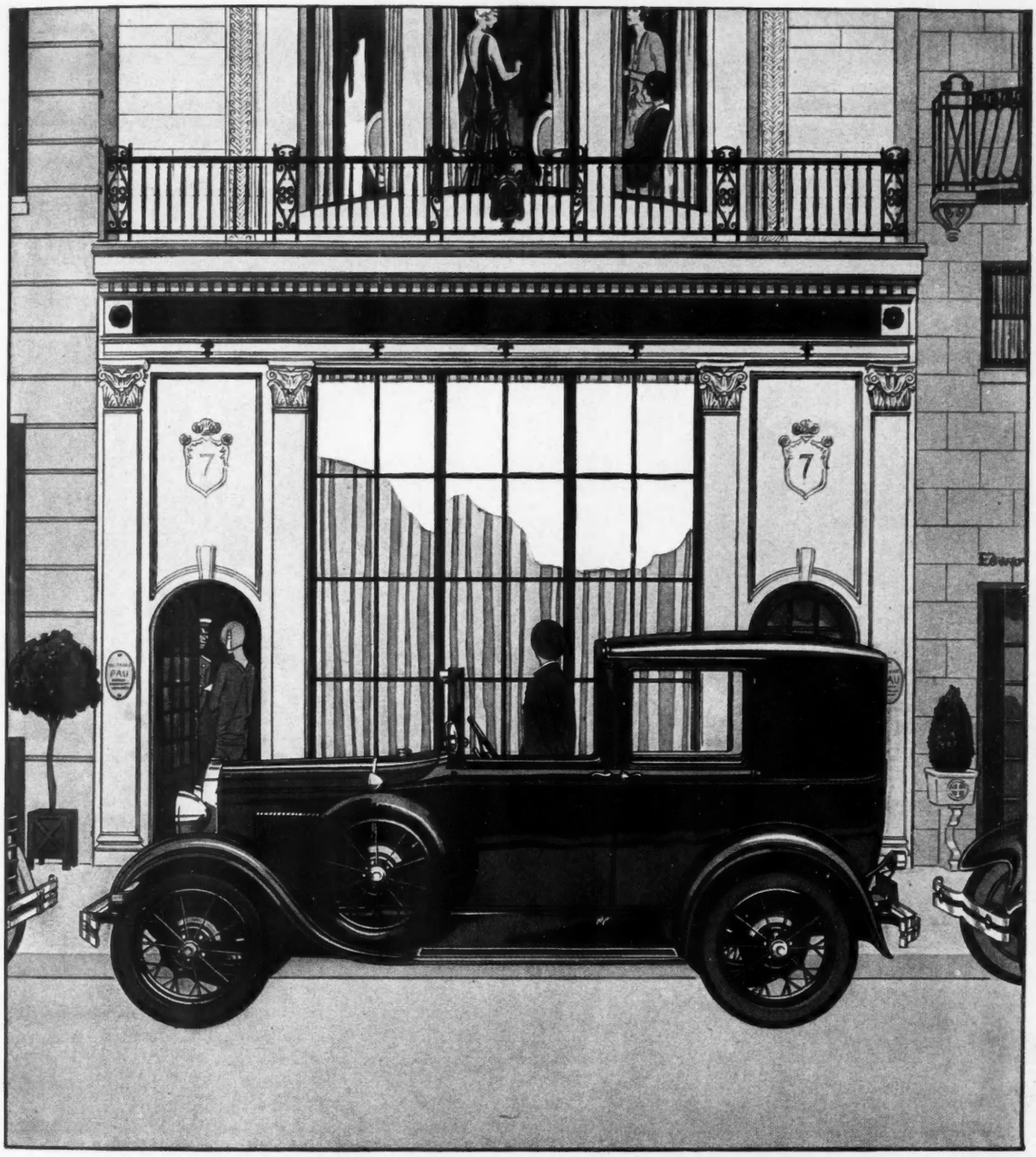
Skinner's Crepes are made in all the exquisite new colors. If your store does not carry them, or dresses made of them, write us for the name of one that does. Every inch of the genuine has the name "Skinner's" woven in the selvage.

"LOOK FOR THE NAME IN THE SELVAGE"

WILLIAM SKINNER & SONS *Established 1848*
New York Chicago Boston Phila. San Francisco
Mills: Holyoke, Mass.

Skinner's Crepes

In buying garments ready-to-wear look for this Skinner ticket



The New Ford Town Car

THE new Ford Town Car is formal in appearance, with extremely precise lines. It is a personal car of intimate size, delightful convenience and unquestioned taste.

The body is custom-designed and finished in a choice of colors—new, in the modern mode, yet quietly restrained in tone. The back is square-cornered, in the Continental manner, with French landau leather rear quarters and rear panel.

Interior trimming is of English Bedford cords or French broadcloths—optional with the purchaser. The seat in the rear compartment is upholstered in the fashionable plain panel style, deeply cushioned and comfortable. Hardware is of distinctive scroll design, enameled to match the lining cloth. Accoutrements of the rear compartment include a vanity case mirror and notebook, clock, electric cigarette lighter and ash tray, center bow light and silk robe rail. Arm rests and individual hassocks are other pleasing features.

The chauffeur's compartment is upholstered in black leather and is separated from the passenger compartment by a glass partition, with sliding center window.

Triplex shatter-proof glass is used throughout the new Ford Town Car—for the windows and front glass partition, as well as the windshield. The transverse springs and four Houdaille hydraulic double-acting shock absorbers give unusual riding comfort. The price is $1400, f.o.b. Detroit, Michigan.

Ford

FORD MOTOR COMPANY
Detroit, Michigan

CHENEY WEAVES

The modern in decorative fabrics *must* be very sound . . . for we live with it in our homes . . . even in our motor cars.

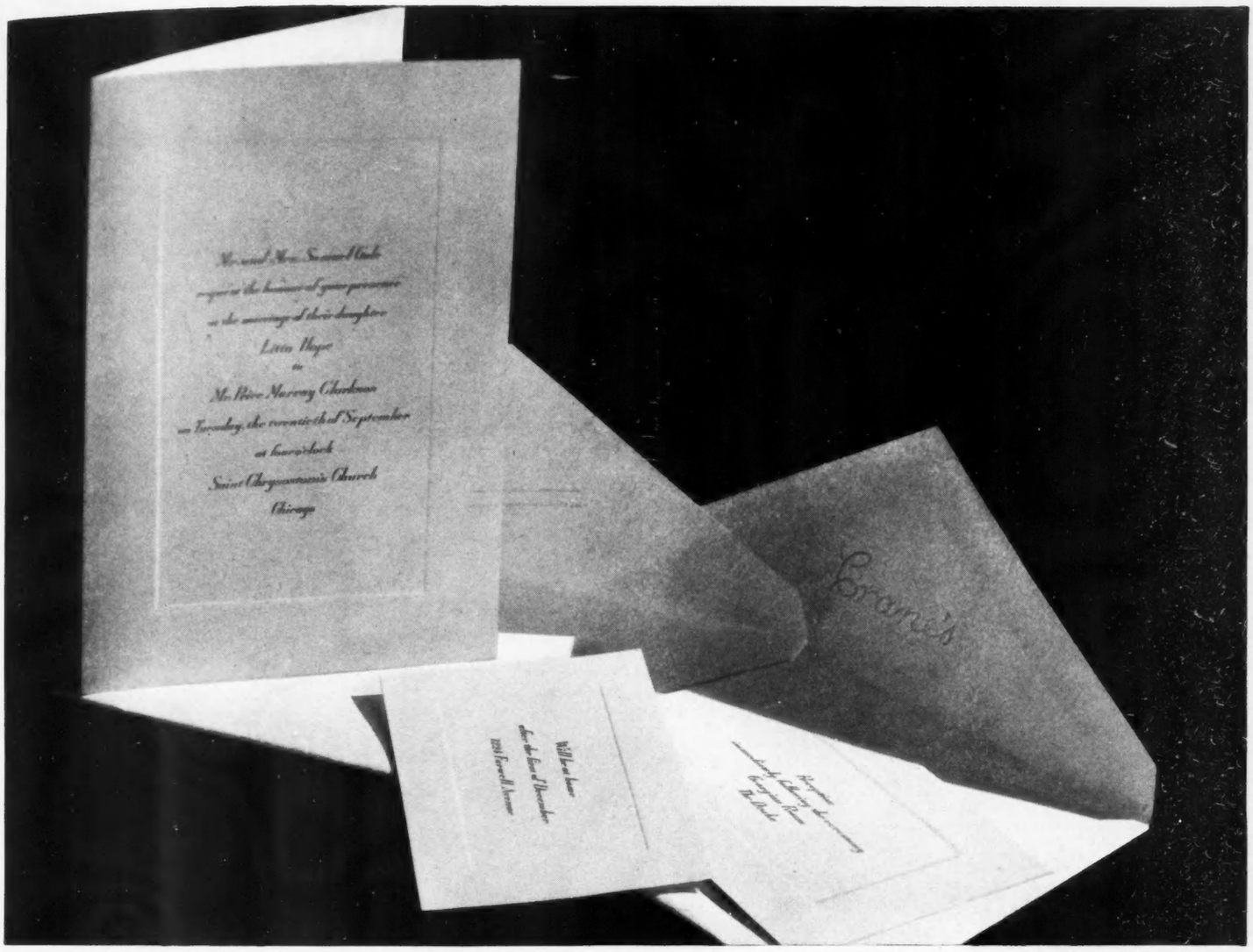
A few years ago . . . modern art was a violent revolt from the classic. Today it is a gracious expression of our time.

Cheney Brothers believed in *good modern* from the very start . . . and their collection includes fabrics precisely suited to the most exacting decorative schemes.

This fabric was used by the Reo Motor Car Company to upholster the third model of their special de luxe edition of Flying Cloud.

The modern dining room suite shown here is by Johnson Furniture Company. The Cheney design used by Reo is also ideally suited for the modern room.

CHENEY SILKS



This is Crane's Ivory . . . the wedding invitation and announcement paper of the socially important . . . Ivory is the newest and smartest shade of Crane's fine wedding papers.

Brides whose social destiny is assured have their weddings announced on Crane's papers . . . Crane's Semi-Notes to match the wedding paper are their selection for acknowledging presents . . . women whose taste is envied and admired add individuality to their intimate correspondence by cut-out monograms on Crane's papers . . . the letter-paper you buy at your finest jewelry store is undoubtedly Crane's. Eaton, Crane & Pike.

Crane's

SINCE 1801

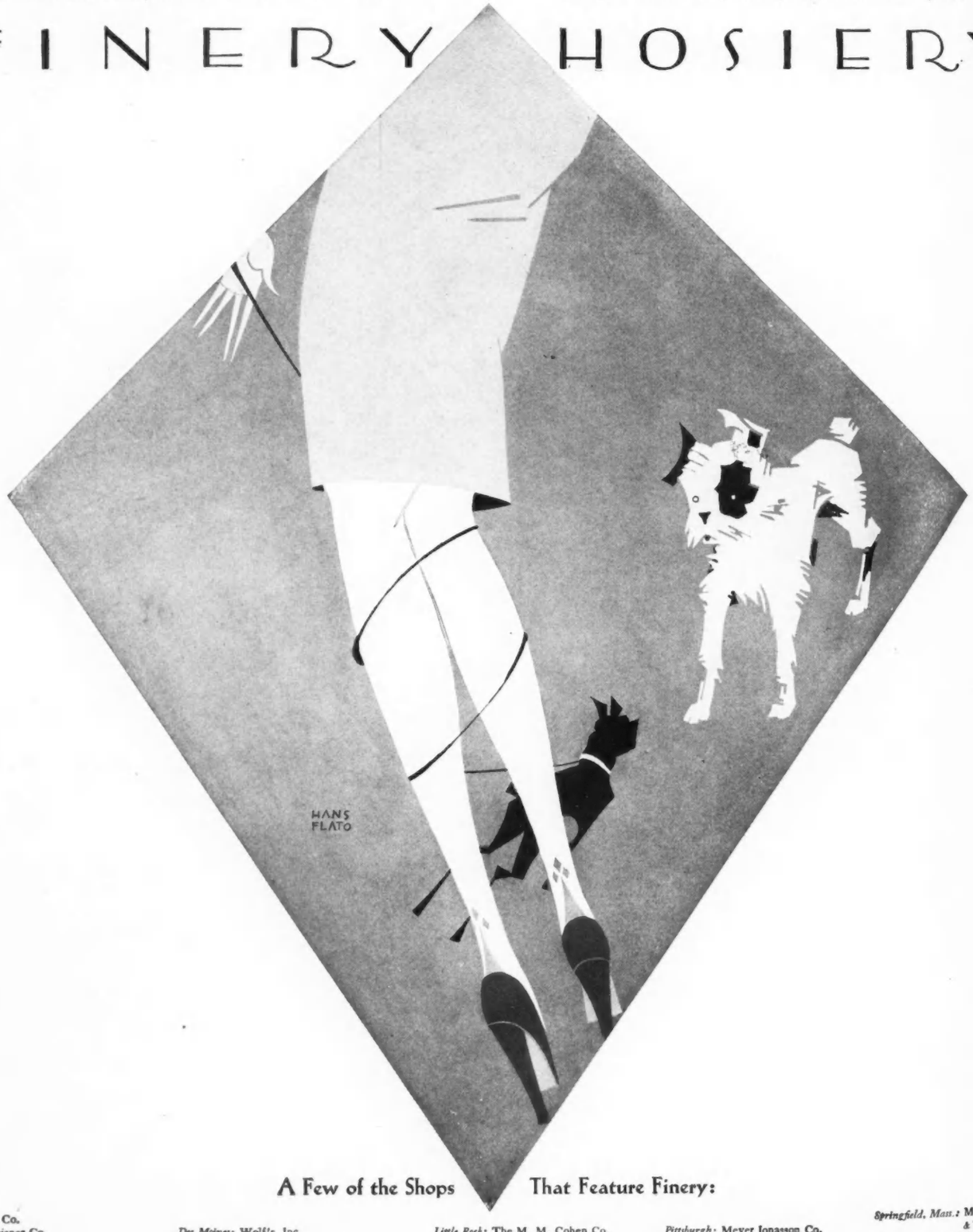
The Vogue for Decorative Detail

—all-conquering in Paris, is charmingly presented in Finery's Triple-tipt Heel! A motif of diamonds crowns the slenderizing heel of these clear, lovely chiffon stockings. A tremendous trifle—important for smartness!

Triple-tipt Heels, of fresh, resilient silk, are delivered weekly to the shops in new, fresh shades. Fitting stylemates are other Finery fashions:—our "Diamond Dot" interpretation of the popular all-over mesh weave, and the sheer, ring-free, picot-topped chiffon "no. 999."

Stores featuring Finery will show you these, and explain how the unusual Factory Re-New service will 'tend to all mending for you, at cost and in just a few days' time! Finery Silk Stocking Company, Inc., New York City.

FINERY HOSIERY



A Few of the Shops That Feature Finery:

Atlanta: Keely Co.
Baltimore: Schleisner Co.
Birmingham: H. Sachs & Sons
Chicago: The Fair
Cincinnati: Denton-Jonap Co.
Des Moines: Wolf's, Inc.
Detroit: Demery & Co.
Jacksonville: Cohen Bros.
Kansas City: Luce—Shop of Travel
Little Rock: The M. M. Cohen Co.
Louisville: Kauffman Straus Co.
Memphis: B. Lowenstein & Bros.
Newark: Hahne & Co.
Pittsburgh: Meyer Jonasson Co.
Rochester: The Mally Co.
San Antonio: Blum's, Inc.
St. Paul: The Macey Co., Inc.
Springfield, Mass.: Meekins, Packard & Wheat
Toledo: The Lasalle & Koch Co.
Trenton: J. B. Wilson Co.
Tulsa, Okla.: Hunt Murry Co.

HANAN SHOES

TOWN WELTS

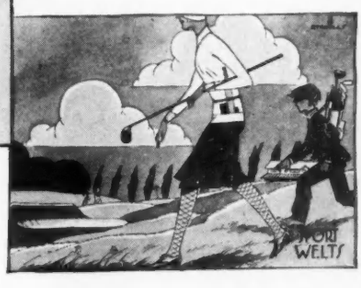
WITH LEATHER HEELS

¶Striking the new and harmonious note which has been sounded in the capitals of Europe by those whose nod makes fashion. For the woman of alert mind and active stride who plans her own life, drives her own car and draws a line of demarcation between what is the smart and seemly shoe for each particular purpose.

¶Town Welts are one of "The Fashionable Four" first presented by Hanan in alliance with their style-staffs in New York, London, Paris and the Riviera who fine-comb the world for what is prior and ultra-elegant in fashionable footwear.

THE FASHIONABLE FOUR IN SPRING SHOES

BY AUTHORITY OF HANAN



HANAN & SON

NEW YORK—*Fifth Avenue*
PARIS—*43 Avenue De L'Opera*
LONDON—*328 Oxford Street And 203 Regent Street*
NICE—*18 Avenue De La Victoire*

Bon Ton *Molding Garments*

for perfect poise and figure line

and the new

Bon Ton

*Décolletan** *Dualiste*

Afternoon

Step-in 414 B. Of Celanese Permanent Moiré — a material so new and popular that Bon Ton is featuring it along with other moiré garments. Unaffected by moisture, readily cleanable. 414 B combines pink Celanese Permanent Moiré with lightweight hand-knit elastic . . . designed to wear under your clinging afternoon dresses of chiffon or silk. $10.00

Bandeau 607. Of double georgette in the new lingerie shades. $2.50

Negligee

Lingerie Plastique 869B. For your hours of leisure—this exquisite garment of Paris pink lace over fine net. Made entirely without bones or elastics . . . soft and supple. With detachable garters, it is as easily laundered as your silk stockings. $12.00

Décolletan Dualiste 802E. Smart for your lowback tennis dresses or for acquiring a deeper sun-tan on the beach. Fashioned of soft milanese, swami and elastic. In the new complementary color, eggshell, and, of course, pink. $5.00

Sports

A dress is only as smart as its foundation garment

TODAY'S mode accents the soft, feminine curve of the bust and narrow hip line. Never before have the season's frocks been so dependent upon correct foundation garments.

To give women the poise and self assurance that comes with correct figure lines, Bon Ton has searchingly studied the new fashion trends and has created molding garments attuned to the slightest detail. Every natural line of beauty is enhanced—any unloveliness is skillfully restrained. Fullness is reduced to a smooth, supple line at the waist and hips. The soft curve of the bust is uplifted to a youthful contour. The back is subtly flattened.

To accomplish this perfection of line and fit, Bon Ton molding garments are designed in accordance with the new Bon Ton Figure Type Chart.

To reveal the beauty of your individual figure

In the fitting rooms of smart shops and department stores, you will find the Bon Ton Figure Type Chart. Based on a scientific survey of women's figures, it will be a distinct help in aiding you and your corsetiere to fit you with the Bon Ton garment best suited to reveal the beauty of your individual figure type.

for the sun-tan vogue

Décolletan Dualiste 881E. A new type of luxurious garment for evening wear—one that will reveal the beauty of your figure and your sun-tan back. Of satin and elastic with uplift brassiere of exquisite lace... in the new eggshell, pink or black. $12.50. Shown here in both eggshell and black.

See the glorious array of Bon Ton garments now in the shops—the new Décolletan Dualiste that shows every inch of your sun-tanned back—the new Lingerie Plastique for the slender figure—the many new girdles and step-ins . . . for sports, for negligee, for afternoon and evening.

Evening

Send the coupon below for our booklet that describes the latest Bon Ton creations and the new Figure Type System.

BON TON ATELIER, V-4
Worcester, Mass.

Please send me your booklet, "Molding your Figure to Fashion" with Figure Type Chart.

Name_____

Street_____

City_____ State_____

My corsetiere_____

**U. S. Trademark Reg. applied for.*

Déjà

for May presents

Timely sketches of its six models inspired by famous French Couturieres. Sold at 150 Smart Shops throughout the country at

39.50

Address Enquiries
Déjà - 550 - 7th Ave New York
In Canada. Sommer Bldg Montreal

Lelong

Printed Crepe dinner dress.

Patou

Three piece georgette suit novelty collar of crepe.

London Trends

Vionnet

Sleeveless printed crepe dress jacket of solid color crepe.

Dark georgette coat. Over Sleeveless printed crepe frock

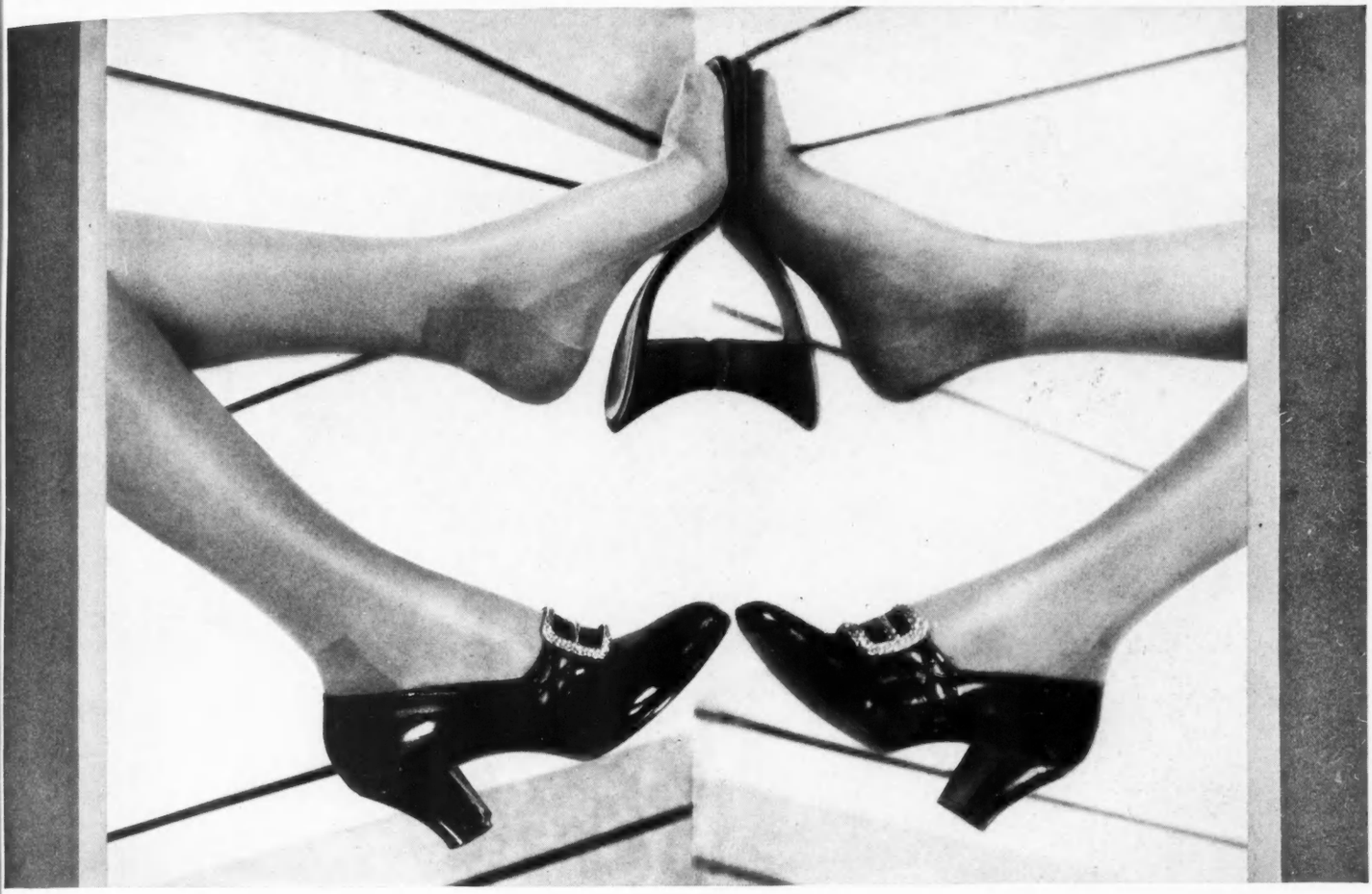
Augusta Bernard

Left
Chiffon dress with Casino Jacket to match

Right
Printed Chiffon Afternoon dress.

Molyneux

YOUR FOOTPRINT *in* LEATHER



all you see is style — all you feel is comfort

Matrix Shoes are smart shoes, of course, but it's the way they *feel* that makes them absolutely different. When your foot slips into a Matrix Shoe, every arch, every sensitive curve finds a place prepared for it. The inside of a Matrix Shoe is moulded to the exact shape of the sole of your foot—it is "*your footprint in leather*"! . . . No "breaking-in" is ever necessary with Matrix Shoes—you can shop in them the very first day—and *that* is the supreme test of shoe comfort! . . . You owe it to your feet to try your first pair of Matrix Shoes as soon as possible—please write us for our interesting Style Announcement and the name of the Matrix merchant nearest you. E. P. Reed & Company, Rochester, N. Y., and New York Style Studio, 47 West 34th Street.

The Carlton
The tailored one-strap in marron glacé kid with Spanish brown kid trim, black glacé kid with patent trim, patent leather with mat kid trim.

The Wilmont
Note the graceful slenderness of this lovely one-strap. Lido Sand colored kid with watersnake trim or in all patent leather.

Matrix Shoes

"YOUR FOOTPRINT IN LEATHER"

Why This Charmosette GOSSARD is Ideal for your figure..

Because its alliance of light weight Charmosette and satin tricot make it feather weight and charmingly dainty ▾ ▾ Because Charmosette is the only elastic that constantly gives a new beauty of outline . . . does not wrinkle or move on the figure ▾ ▾ Because Charmosette has triple strength and durability . . . can be washed and worn month in and month out without losing its elasticity ▾ ▾ Because the garment is boneless, instantly gives the smart silhouette to average figures ▾ ▾ Because it is a Gossard . . . and only in Gossards can you purchase Charmosette.

Illustrated is Model 6654

CHARMOSETTE

in GOSSARDS *only*

THE H. W. GOSSARD CO., Chicago, New York, San Francisco, Dallas, Atlanta, London, Toronto, Sydney, Buenos Aires

Division of Associated Apparel Industries, Inc.

THE fashion-wise woman attunes her hosiery to the most significant note of the entire ensemble—her own complexion. Among the thirty-two new Blue Moon shades, you will find the ones most distinctively *yours*—in hosiery as beautiful as it is surprisingly economical.

Blue Moon dealers are featuring these numbers:

No. 77—Light service weight. Silk to a narrow Lisle welt and foot, **$1.35**

No. 55—Fine gauge Chiffon. All Silk except Lisle heel and toe, **$1.50**

No. 100—Pointed heel, light service weight. Silk to a narrow Lisle welt and foot **$1.50**

No. 800—Medium-weight service, fine Silk to a narrow Lisle welt and foot **$1.65**

No. 300—Heavy, weight Silk, very short Lisle top and sole, **$1.85**

No. 501—Fine gauge, all Silk with Picot top **$1.95**

No. 200—Pointed heel, fine gauge Chiffon, all Silk, Picot top . . . **$1.95**

No. 600—Medium-weight service, all Silk, top to toe, super grade **$1.95**

No. 400—Extra fine gauge Chiffon, all Silk, Picot top . . . **$2.25**

No. 700—Superfine gauge Chiffon, all Silk, Picot top . . . **$2.50**

LARGMAN, GRAY COMPANY • 389 Fifth Avenue, NEW YORK

Pierce-Arrow owns this p

Known to No Other Motor Car —American or Foreign

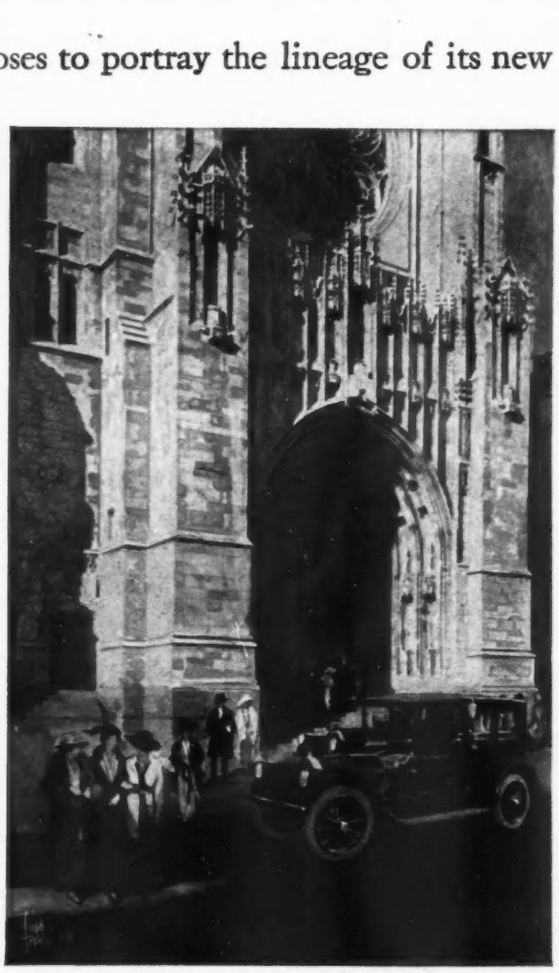
PIERCE-ARROW goes back for nearly three decades—and finds ownership among distinguished people from the very beginning.

In 1901, the name was one of social importance. In 1929, Pierce-Arrow means even more. It has the honor of a rare quality sustained over the years.

Pierce-Arrow, this season, chooses to portray the lineage of its new Straight Eight. And no other automobile can exhibit a family portraiture so patrician.

There has never been a car which so remarkably combines bigness and power and fleetness with slenderness and luxury and grace.

Arriving at the psychological moment, this new creation of Pierce-Arrow forever obsoletes the bulky and the cumbersome—and opens a new chapter in fine car history.



In 1915, Adolph Treidler portrayed this scene as one that set apart New York's Fifth Avenue as the world's most fashionable thoroughfare. The church is Saint Thomas'. The car is Pierce-Arrow.

PIERCE

is prestige

Saint Thomas' is still one of New York's most distinguished edifices, just as Pierce-Arrow is its most prided motor car. So the same artist was employed to bring the 1915 scene shown opposite, down to 1929, as alongside.

A Straight Eight by Pierce-Arrow

125 Horsepower Engine • • 85 Miles per Hour • • 133-inch and 143-inch Wheel-bases • • 59½-inch Rear Tread • • 72-inch Over-all Height • • Ample Head-room • • Wide Doors • • Pierce-Arrow Coachwork • • Non-shatterable Glass • • Fender or Bracket Headlamps optional without extra charge. Bodies by Pierce-Arrow • • Pierce-Arrow in every part! *Pierce-Arrow mechanical detail embraces every device of proved character known to fine motor cars.*

From $2775 to $8200 at Buffalo

The purchase of a car from income has been made an altogether attractive procedure. The average allowance on a good used car usually more than covers the initial Pierce-Arrow payment.

ARROW

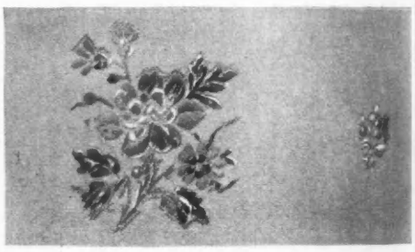
The modern decorator chooses rayon fabrics

AMONG the most beautiful of New York's new buildings is the clubhouse for college women known as the Panhellenic Tower. Modernistic throughout in its treatment, it offers many striking examples of the importance of rayon fabrics to modern decorative schemes.

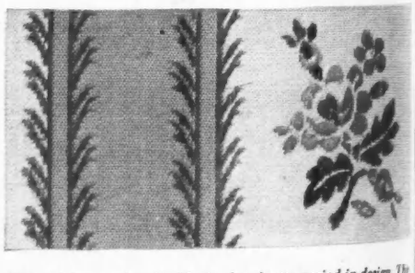
In the Tree of Life room which we have illustrated, John Mead Howells, the decorator, has achieved an effect of distinguished beauty. Here, for window hangings and a large wall panel, a basket-weave Rodier rayon fabric, in shades of gold and brown, has been used. And for the furniture upholstery, in contrasting colors, a suede-finish rayon fabric which looks like leather and is remarkably durable.

Decidedly, rayon is the *modern* textile bringing new strength and beauty to a wealth of modern fabrics. From the hand looms of the famous Hélène Henri—from Bianchini—from Rodier—from our own distinguished designers—come exquisite materials in rich variety to enhance the charm of modern interiors.

You will find in your own store a rayon fabric for every decorative purpose—from sunny window curtains to luxurious tapestries. And always you will find rayon adding suppleness of texture and novelty of patterning—new fast colors and a new wear-resisting durability. The Rayon Institute of America, Inc., 250 Fifth Avenue, New York.



Rayon and cotton have been used to create two accompanying fabrics. The one above for upholstery, the one below for curtains.

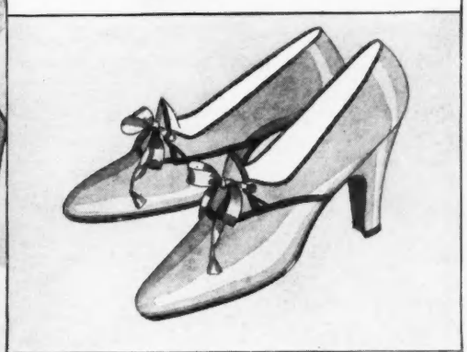


These fabrics echo the Marie Antoinette period in design. The colors are exquisite shades of rose. Both from Lord & Taylor.

A chenille-type cotton fabric with flat gazelle pattern in rayon is extremely decorative. From Stern Brothers.

RAYON

TODAY'S SMARTNESS DEMANDS NO SACRIFICE



THE EVE—*An accent of smartness is this champagne kid shoe with marron trim, made also in dull black and pearl. The Eve, shown above, adds that just right touch to a modish costume. The lady's coat is close-fitting with graceful cape collar. Her toque is snug in the crown, cut slightly more shallow to frame the face as fashion now dictates. Every article does its share in effecting a smart costume that is up-to-the-minute.*

THE ELOISE—*Smart women hold to the classic felt hat, newly shaped in even more youthful treatments. For sport, striking color harmonies are worn in frock, coat and blouse. Shoes of contrasting leathers are much in demand. The Eloise, above, is offered in sunburn beige kid with watersnake trim, and in dull black kid with black lizard trim. Smart accessories for the smart ensemble.*

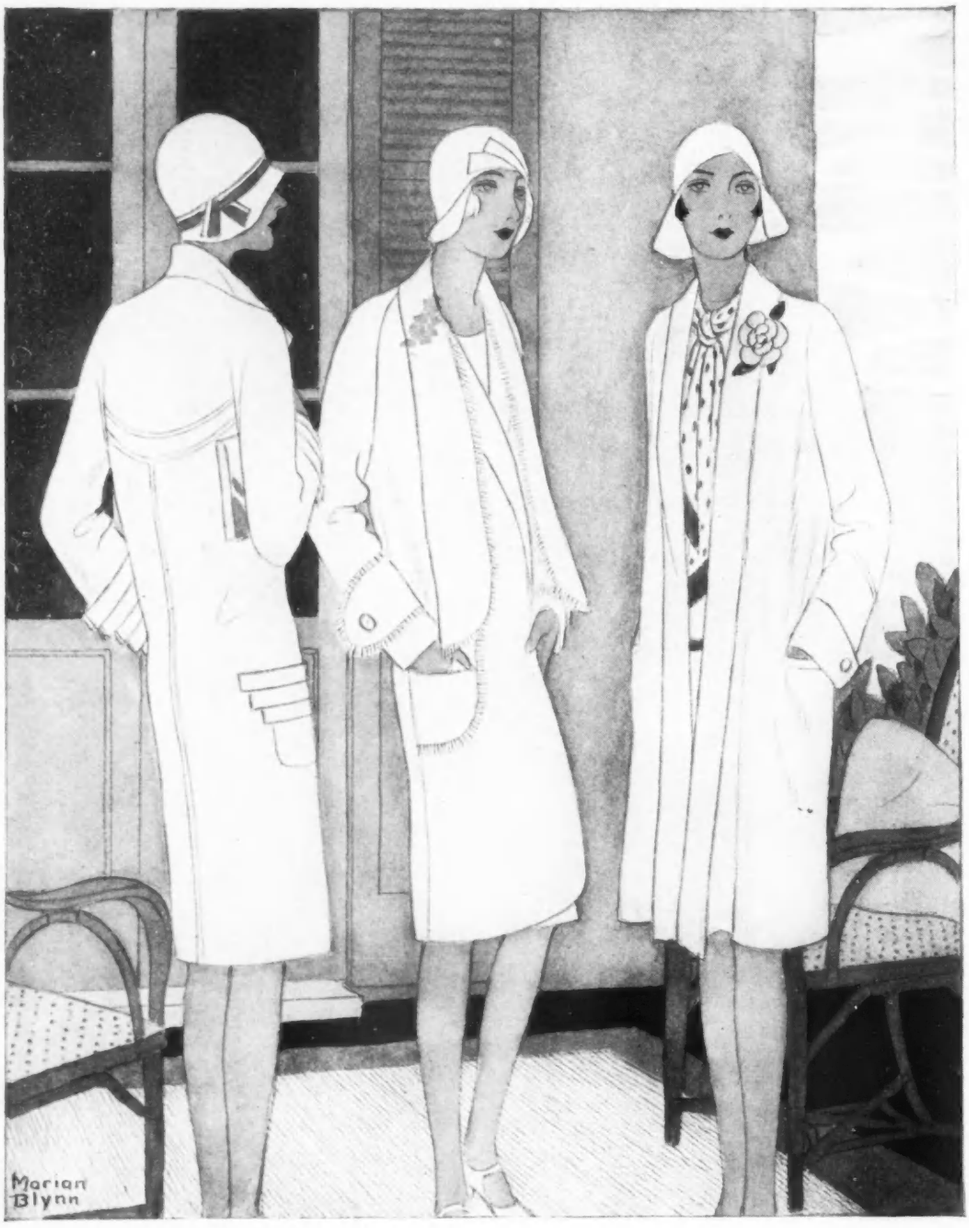
TRULY smart women no longer will forego that natural comfort so essential to their active lives. In Arnold Glove-Grip Shoes they find fashions that are steps ahead, infinitely lovely—and a delicate support that *can come only from perfect contours.*

As in the illustrations on this page, shoes must harmonize with the character of each costume. The wide variety of Arnold styles strike many new notes of charm. In each pair, of course, is the exclusive Glove-Grip feature—ever more famous for the gentle lift it gives the instep. It assures in every pair a fit that is natural and fatigue-resisting.

Visit your Arnold dealer. Try on a pair of these shoes. You cannot help but be impressed with the new smartness and the truly remarkable comfort of the many models. M. N. Arnold Shoe Company, Dept. B-511, North Abington, Mass.

ARNOLD GLOVE-GRIP SHOES

ARNOLD GLOVE GRIP SHOES



THE CASUAL COAT *in* WHITE *and* PASTELS

Slim young things will slip these newest Debley coats over many a sleeveless silk frock . . . printed, plaid or plain . . . For such coats have that sought-for casual usefulness, that youthful lack of restraint . . . while their details of design give them real importance. Of fine basketweave in white and delicate pastel shades of maize, beige, green and orchid.

Debley coats are all especially adapted for the smart Miss or Junior Miss and are sold by the leading shops listed on this page at moderate prices. If a convenient store is not named, write for information to

DEBLEY-498 SEVENTH AVE.-NEW YORK

Canadian Address: Debley, 37 Mayor St., Montreal, Canada

Left—Model 158. A new "skyscraper" treatment of pockets and cuffs and a smartly seamed back distinguish this slim little coat of soft basketweave. Narrow stand-up collar, banded in self material.

Center—Model 159. The material of the coat, fringed, is the only trimming of this chic basketweave coat. This treatment is used at the pockets, cuffs and to edge the throw scarf. Raglan sleeves.

Right—Model 160. A wide tuxedo-type front, slit pockets and a buttoned cuff are the simple details of this casual coat of light-weight basketweave.

DEBLEY

COATS *for the* MISS *and* JUNIOR MISS

New York City, N. Y.
FRANKLIN SIMON & CO.
Chicago, Ill.
MANDEL BROS.
Boston, Mass.
JORDAN MARSH CO.
Aberdeen, Wash.
GEORGE J. WOLFF
Akron, Ohio
THE M. O'NEIL CO
Albany, N. Y.
MUHLFELDER'S
Alderson, W. Va.
J. M. ALDERSON
Altoona, Pa.
THE WILLIAM F. GABLE CO.
Atlanta, Ga.
CHAMBERLIN-JOHNSON-DUBOSE CO.
Baltimore, Md.
HUTZLER BROS. CO.
Battle Creek, Mich.
GILMORE BROS.
Beaumont, Tex.
ROSENTHAL DRY GOODS CO.
Big Spring, Tex.
ALBERT M. FISHER CO.
Binghamton, N. Y.
DOYLE KNOWER CO.
Birmingham, Ala.
THE LOUIS SAKS STORE
Bloomington, Ill.
MAYER-LIVINGSTON CO.
Bloomington, Ind.
THE VOGUE
Bridgeport, Conn.
D. M. READ CO.
Brooklyn, N. Y.
ABRAHAM & STRAUS
Brownsville, Pa.
WRIGHT-METZLER CO.

Bryn Mawr, Pa.
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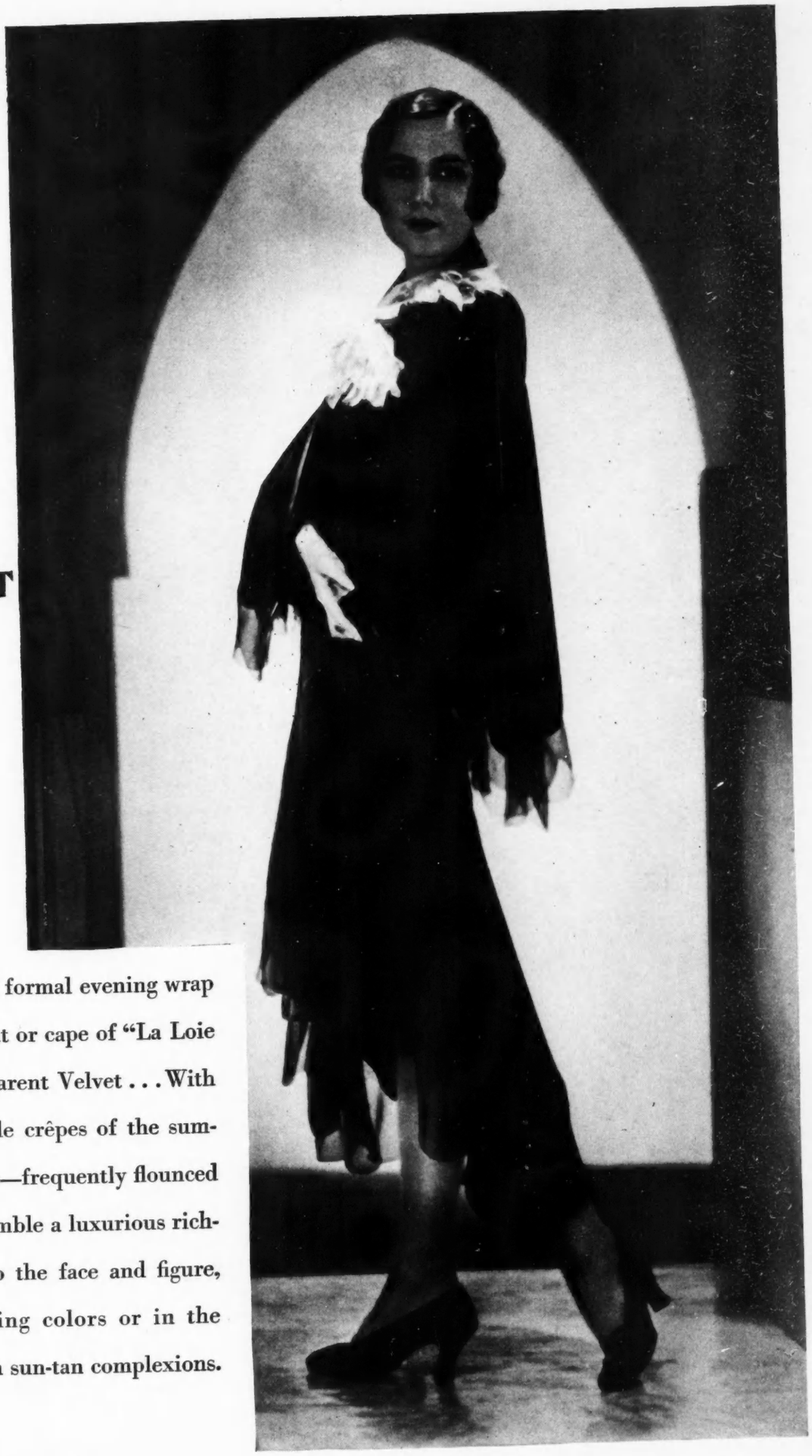
"LA LOIE SILVEL"

the durable

TRANSPARENT VELVET



THE most popular type of formal evening wrap is the softly feminine coat or cape of "La Loie Silvel"—the durable Transparent Velvet . . . With the sheer chiffons and supple crêpes of the summer mode, these velvet wraps—frequently flounced and tiered—lend to the ensemble a luxurious richness universally flattering to the face and figure, whether in gayly contrasting colors or in the pastel shades so effective with sun-tan complexions.

. . . . . *The Shelton Looms* ONE PARK AVENUE, NEW YORK CITY

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"Just what would they cost us?"

"If I give a little informal dinner, and have neither bouillon spoons nor soup spoons, how had I best serve soup?"

"Can my menu include a canape or other hors d'oeuvres or a salad before I've added salad forks to my set?"

"If Uncle Andrew should *like the dinner I serve him, and say, 'Bless you, my children, and what pieces in this lovely silver would you like next?' just what pieces ought I mention, to help me on my way to formal entertaining?"*

"As my silver set grows, how can I be sure to avoid a mistake so many women make – 'lazy' pieces, forever tucked away in their flannel wrappings, while some other pieces have to be rushed out and washed between courses?"

"And then, about table settings . . . is it the most approved thing nowadays to . . . . . ."

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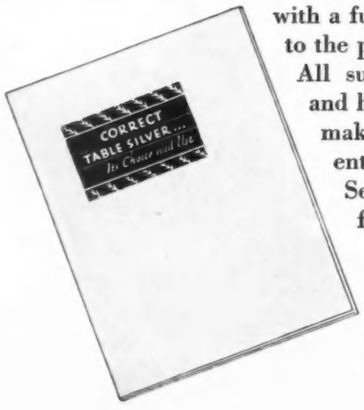

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And then there's a glorious array of patterns for your admiration, with a full list of pieces and prices on each, so that you can figure, to the penny, just what the silver of your choice will cost.

All supervised by Elsie de Wolfe, famous interior decorator and hostess. All fascinatingly told. All beautifully illustrated, to make this a gem among books for your permanent library on entertaining.

Send 25c, to cover mailing and wrapping costs. Write for this fascinating booklet today.

INTERNATIONAL SILVER CO., Meriden, Conn. V-5-11-29

Enclosed is 25c. (coin or stamps). for which please send at once my copy of "Correct Table Silver."

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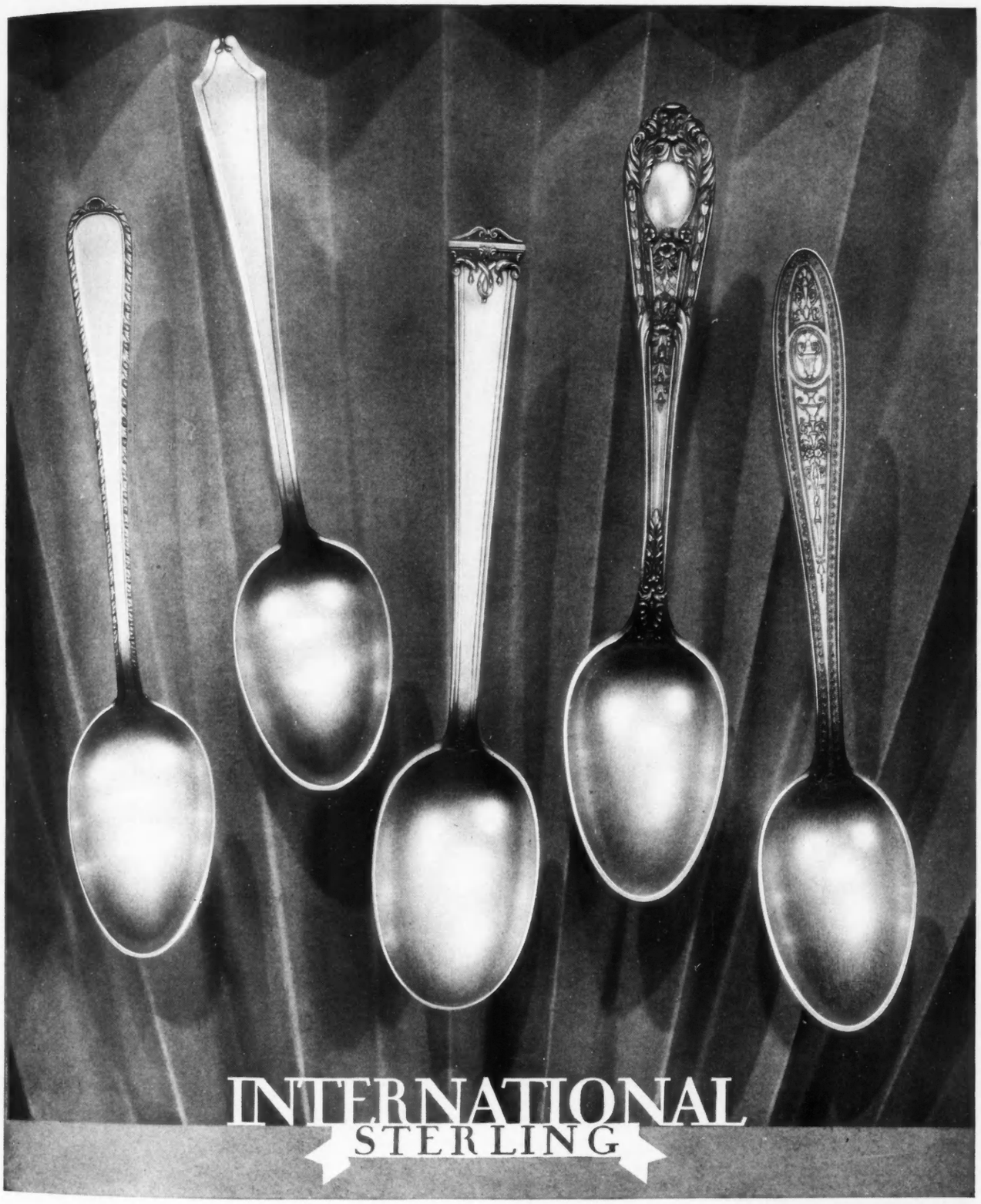

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MINUET . . . *as charming as the Colonial life that inspired it.*

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WEDGWOOD . . . *as delicately lovely as the famous pottery of that name.*

Prices are decidedly modest, six teaspoons costing from $11.00 to $12.50, according to pattern, while a twenty-six piece starting set varies from $73.35 to $90.00.

ZIEGFELD *selects America's Most Beautiful Legs*

THE PHOENIX GIRL—BARBARA NEWBERRY

to serve as a pattern for stockings woven a marvelous new way

FLORENZ ZIEGFELD, internationally-famous producer, has selected for Phoenix the most beautiful legs in America. . . Nearly three hundred Ziegfeld girls in five Broadway shows—the world's greatest beauty aggregation—submitted their leg measurements in the contest. After viewing all the lovely entrants and averaging their proportions, Mr. Ziegfeld declared Barbara Newberry's legs absolutely perfect and most typical of the majority of attractive women . . . Ideal in symmetry, these model legs, now serve as the pattern for stockings made by the Accurator process. This recently-invented method, used only by Phoenix, makes possible hosiery of singular beauty and exactness. So magically does it control weaving, that stockings of finer quality and greater shapeliness result . . . Women everywhere will delight in the added beauty of the new, perfectly-modeled Phoenix offerings. Indeed, in the soft shadings, the subtle colorings and the flattering contour of the ideally-patterned Phoenix stockings is increased charm for every costume—accented beauty for every woman whose pride is graceful, slender legs. $1.50, $1.95, $2.95.

* * *

Florenz Ziegfeld's booklet, "How I Selected America's Most Beautiful Legs" will be sent you for the asking. Address, F. Ziegfeld, Ziegfeld Theatre, Fifty-fourth Street and Sixth Avenue, New York City.

PHOENIX SILK *Hosiery*

ACCURATOR PROCESS
PATENTED MARCH 12, 1929

Advertisement

MAURICE GOLDBERG

COOL LOVELINESS IN PALE YELLOW SVELDA

This dinner dress is of Svelda chiffon crêpe . . . an entirely new fabric made of Bemberg. The background is one of the new photographic prints in the same fabric. It has the low lustre of silk and washes like a wisp of a handkerchief. All Svelda fabrics are easy to sew and really inexpensive. Ask to see them in frocks and lingerie or select your own Svelda by the yard at any of your leading shops.
Galey & Lord Inc., 57 Worth St., New York

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SVELDA *CHIFFON CREPE* . . . A NEW NAME TO REMEMBER

When you buy your PARIS Frocks...

Your Paris frocks are finished—each a triumph of that skilful flattery which brings all the feminine world to France. The *vendeuse* gives a little sigh of satisfaction.

Finished? Yes—except for one thing!

"Please put Kleinert's Dress Shields in all of them—nothing else helps so much to keep my dresses fresh and new looking!"

That is the final order of the well dressed American for she knows that Kleinert's Dress Shields can be secured as easily in Paris as in all the other large cities of the world—from any of the good shops or Kleinert's own headquarters at 30, rue Joubert.

It takes time, money, and patience to secure a Paris wardrobe—surely you will want to give it the guaranteed protection assured by these dainty shields so cleverly suited—in size, color, and shape—to the fashions that are smartest.

This photograph shows you an interior view of our headquarters at 30, rue Joubert. You will find here—or in the best Paris shops—all the Kleinert's articles you are accustomed to buy at home. Visitors are always welcome in our Paris show rooms.

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Cover the silken skin with a silken sheen that enhances — entrances . . . A Stocking Van Raalte made for shapeliness A Stocking Van Raalte seamed with custom-care...A Stocking Van Raalte adorned—with the wispiest of French clocks, with harmonious garter linings, or the lacey "June Tree" circlet. By two words— Van Raalte—be sure of Fashion's loveliest Silk Stockings!

Slim as the blending of two shadows is the silhouette clothed in a Singlette. For Van Raalte creators have taken three or four of the garments formerly called indispensable and created one that serves for all! No over-lapping of underthings, no elastic bands to break the lovely line of the waist, no double burden of straps on fair shoulders! Van Raalte Co., 295 Fifth Ave., New York.

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The New V

THE VIKI

For centuries the Vikings fared forth from their homes . . . sailing uncharted seas . . . discovering new lands . . . conquering powerful peoples. There were none so strong, so hardy or so brave as these fearless pioneers.

Nearly five hundred years before Columbus was born, the Vikings had pushed on to the shores of America. They spread their civilization throughout what is now Central Europe. They penetrated more than half of Russia. They forged their way through Spain and along the Mediterranean.

They invaded Britain and settled there. The historian, Du Chaillu, attributes the long-continued dominance of the English as a seafaring and colonizing people to traits of character inherited from their Viking ancestors.

From birth, Viking youths were deliberately exposed to the rigors of the severe Northland climate. They were subjected to hardships to test their fitness for leadership. Those who showed signs of weakness were left t
Spar
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Physical development
training of the Viking youth through athletic contests and games. He was taught to be unflinching in the face of danger. Thus, only the strongest survived to contribute to the strength and superiority of the race.

But his training did not end there. Cultivation of the arts and sciences also formed an important part of his education.

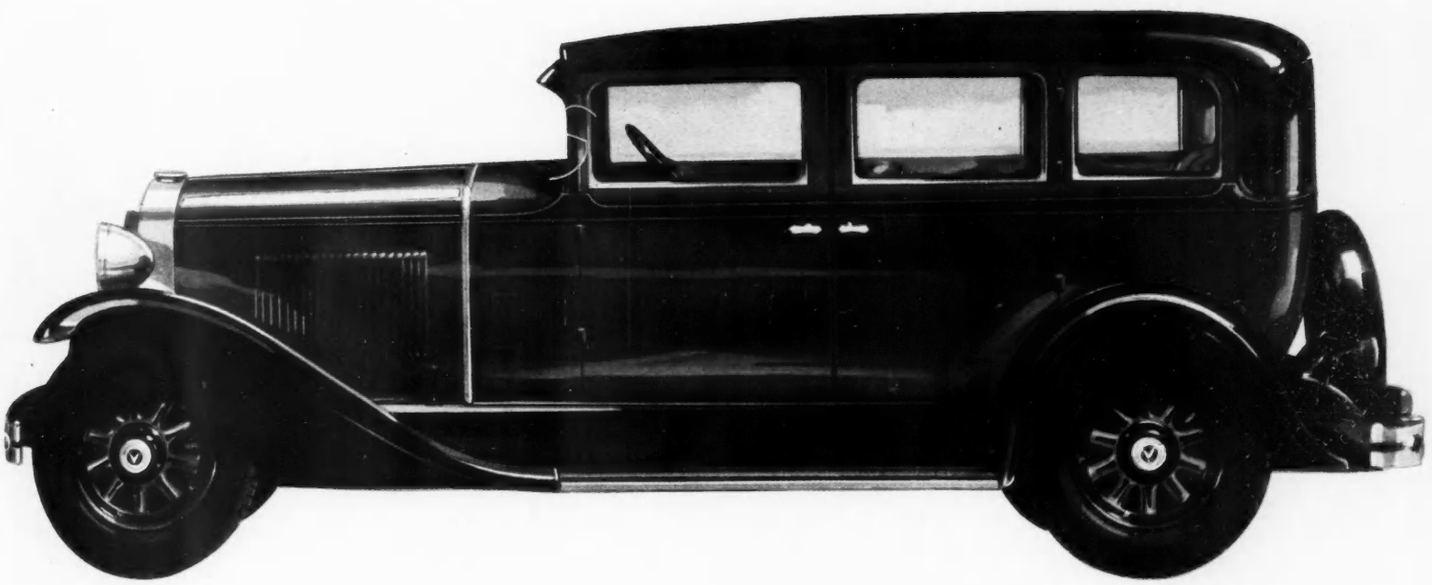
The Vikings were people of high character. Their civilization was advanced far beyond their time. Their history reveals remarkable accomplishments in literature, art, ethics, navigation, and in the fashioning of tools, weapons, pottery, clothing and household utensils. We owe much of our present civilization to this fearless, energetic and intel-

VIKING

Introduces

a 90 DEGREE V-type EIGHT

at a medium price



NOW ON DISPLAY BY OLDSMOBILE DEALERS IN PRINCIPAL CITIES

The new Viking is built to meet a definite demand by the public for an eight-cylinder car of General Motors quality, in the medium-price field.

For three years, while this demand has been growing, Oldsmobile and General Motors engineers have been proving and checking the capabilities of all types of eight-cylinder car design. They investigated every type of automobile engine, past and present—developed other engines—and subjected them all to the same rigid tests. By constant testing and re-testing, checking and re-checking, they eliminated engine after engine, until one stood out above all the others. This has been selected for the Viking.

The Viking has a 90-degree V-type eight-cylinder engine, embodying new principles of design based on well-established, time-proven fundamentals. This engine is simple and accessible. It delivers 81 horsepower, with exceptional smoothness throughout its entire speed range. Its response to the throttle is remarkable. And it introduces desirable new qualities never before found in any car, regardless of price.

$1595

In addition to excellence of performance, the Viking presents new beauty and tailored smartness—the latest creations of Fisher artist-engineers. It sets new standards of interior luxury and comfort among cars of medium price. It has a wheelbase of 125 inches. And its specially designed springs, controlled by four Lovejoy hydraulic shock absorbers, assure unsurpassed roadability and restful riding ease.

The new Viking 90-degree V-type eight is now on display by Oldsmobile-Viking dealers in the larger cities. You are cordially invited to inspect this illustrious new member of the General Motors family—to take it for a trial drive—and to judge it by your highest standards of appearance, performance, and value.

OLDS MOTOR WORKS, LANSING, MICHIGAN

All Viking models—Four-door Sedan, Convertible Coupe, Close-coupled Four-door Sedan—are priced at $1595, f. o. b. factory, Lansing, Michigan. Spare tire and bumpers extra. De Luxe equipment—consisting of six wire wheels, two spare wheels and tires locked in fender wells, trunk rack, and bumpers...$160 additional.

PRODUCT OF GENERAL MOTORS

The Derelys
Gray genuine watersnake, with quarter of silverwing kid

The Ganna
Patent leather with buckled strap. Side trimming of dark blue, sea blue and gray kid. Pipings of silver kid

The Estelle
Smart gored pump of tan linen, embroidered in blue. Small beaded ornament

The Celinda
Cleverly strapped, center buckled. Champagne color kid with Almora "perlustre" kid trim

The Enchantress
Black satin, with beaded black suede tongue

Tru-Poise Shoe

A NEW refinement in footwear is this marvelous Tru-Poise Shoe, with its subtle hidden construction for maintaining the foot in correct position, even in the highest, slimmest heels. This exclusive Tru-Poise feature not only preserves the shapeliness of delicate shoes, but it enables every woman to wear with grace and ease the slenderizing, high-arched styles so flattering to the feminine foot. Tru-Poise Shoes are now available at smart shops almost everywhere. See them, try them on, and you will be enthusiastic about Tru-Poise style and poise.

Write for Folder of Paris Styles and name of nearest dealer

THE SELBY SHOE COMPANY, 217 Seventh St., Portsmouth, O.

Summer's Rhythm is best expressed in lovely

GENUINE R&T SILKS

For your Summer Frocks choose silks that blend with flower-filled gardens; cool fabrics that respond to the softest breeze.

Because there is distinction in fine quality, even the simplest R & T Silk has charm. You will find rare beauty in these fabrics, whose flawless textures are first assurance of fashion distinction.

R & T Silks may be obtained in smart shops everywhere, in lovely frocks and by the yard in silk departments. Look for our trademark stamped in the selvage of each yard or on the label of your next dress.

ALL PURE DYE AND WASHABLE

RAJAH — Shantung—the world's best wearing, smart silk sports fabric in both prints and plain colorings

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SALOME PRINTS — Color sophistication in printed crepes with wide selection of designs

Peasant PRINTS — Silk crepe in minute motifs of quaint provincial charm that have won fashion prominence

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The Editors of Vogue announce

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Marrying and giving in marriage are discussed with a never-before-known authority and thoroughness in this just-published book. It is the fruit of thirty years of Vogue's attendance at smart weddings, plus the answering of puzzling questions referred to Vogue's authority by actually thousands of women. It should be part of the boudoir library of every woman maintaining a social position. Illustrated with a 14-page portfolio of correct clothes for every member of the bridal party of every type of wedding.

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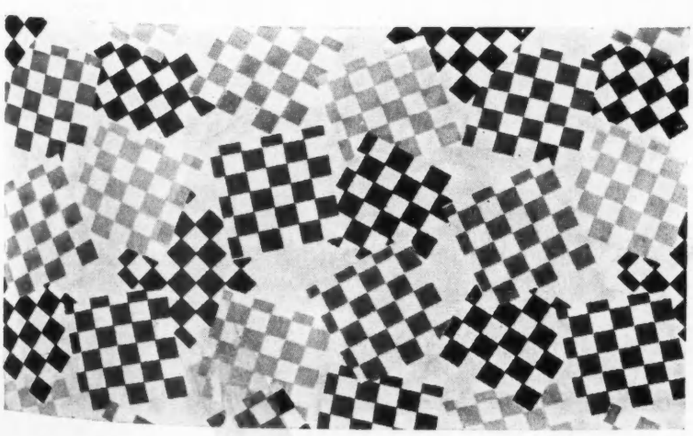
There's cool, careless freedom to a frock of cotton or linen that adds to the smartness of its wearer

WE CAN'T order weather to suit the clothes we might happen to have. So we do the next best thing. We choose our clothes to match the season. . . . Sultry summer days say fresh, light frocks to us. And if we are wise we think quickly of cotton and linen.

Everfast Fabrics are cottons and linens with a smartness all their own. There are brightly colored, gaily patterned Piques, Linens, Handkerchief Linens, Gabardines and Eponges, Gingham Checks, etc., and plain colored materials—all of a magnificent suppleness. They can be draped, plaited, ruffled or tucked. They do not demand straight, simple lines (as did cottons of a few years ago) but will make effective, fashionable frocks of every pattern.

Everfast frocks can be freshened constantly. They may be washed and ironed countless times without the slightest danger to their appearance. Everfast colors are fast to sunshine, tubbing, everything. Every yard is guaranteed by the Everfast nationally known money-back guarantee—if any color fades we will cheerfully refund not only the cost of the material, but all making-up costs as well.

The leading stores sell Everfast Fabrics. Every genuine fabric has the name Everfast on the selvage. Ready-made frocks of Everfast for women and children are also available. We are glad to furnish names of Everfast dealers. N. Erlanger, Blumgart & Co., Inc., 354 Fourth Ave., New York.



Here are two fashionable costumes for summer days on the beach or lounging in the sun. One, a pajama sailor suit of Everfast Gabardine, laced at the hips, with tuck-in, sleeveless, sailor-collared blouse. The other, an exercise suit of yellow Everfast Gabardine, consisting of tuck-in sleeveless blouse; shorts deeply pleated in front, and a hip-length jacket. At left an Everfast Printed Gabardine in a smart new check.

THE GENUINE
Everfast
REG. U.S. PAT. OFF.
Fabrics

When the Smart World goes a-Voyaging

FASHION WELTS

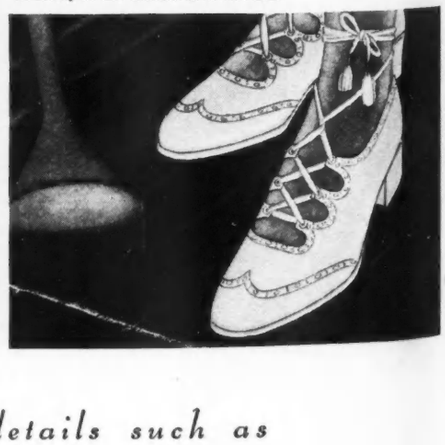
go too, for the shoes one takes abroad must come home looking just as smart as when they went up the gangplank in New York

THE finest shoes for all daytime occasions are FASHION WELTS made by the Goodyear Welt process of joining upper to sole. This process insures a perfectly smooth walking surface inside, free from seams and tacks, and long life to the shoes' original lines. Next time you are fitted to shoes, ask:

"Are these genuine Fashion Welts?"

UNITED FAST COLOR EYELET COMPANY
BOSTON, MASSACHUSETTS

At the Horse Races on board the Cunarder
AQUITANIA
Courtesy of the Cunard S. S. Co. Ltd.



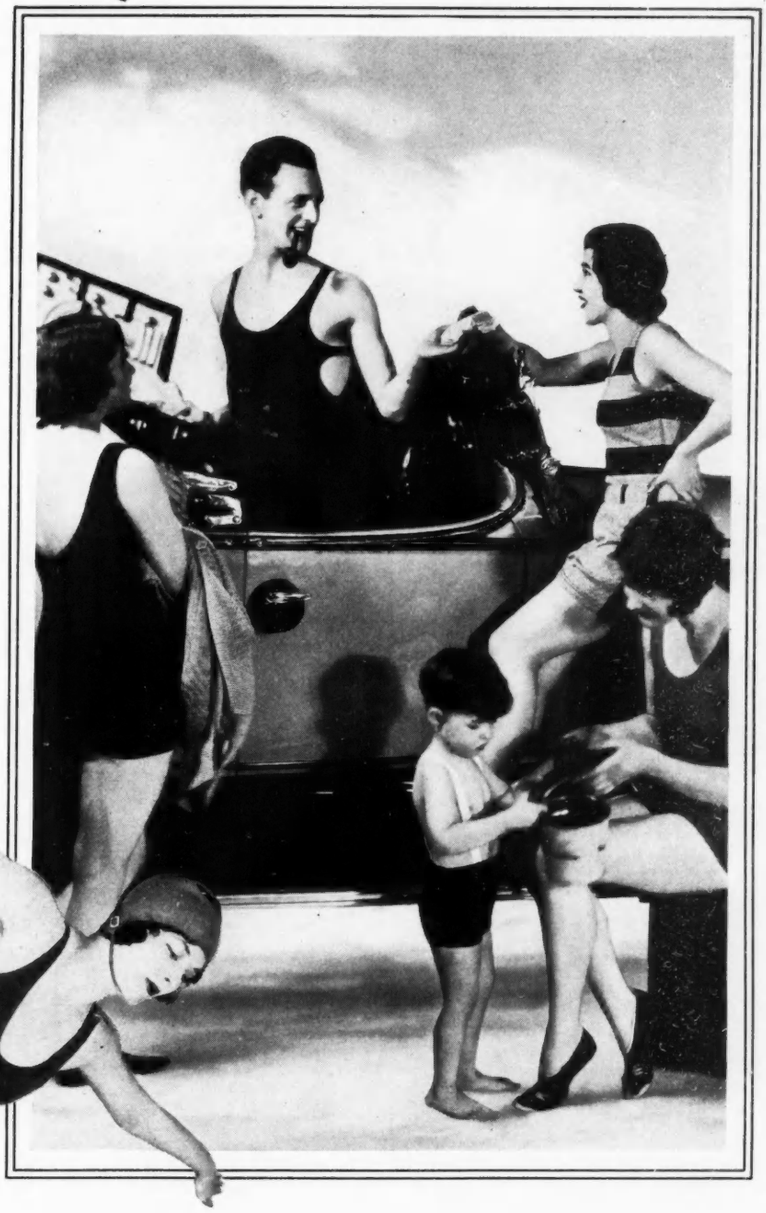
Tailored footwear calls for tailored details such as

LOOK FOR THE ◆ ◆ LITTLE DIAMONDS

DIAMOND BRAND *Visible* FAST COLOR EYELETS

Here are MODES for every MOOD

Two-piece Styles
Ensembles
Athletic Suits



HERE is fashion's gayest caprice for you who are Paris-wise and have decided to devote the summer to acquiring a smart, lasting tan. New sunback suits in exciting Ocean versions, deftly designed for generous exposure to the sun.

But if tan's not becoming, there's no need to waste a tear, for you'll dote on *Ocean ensembles*. Striking creations, made with flowing capes and saucy finger-tip jackets with which to protect your complexion. . . . Pert little trouser suits with tuck-in-tops. Brief athletic styles. There are Ocean modes for every mood, chosen by smart people at Europe's beach colonies, as well as by our own clubs, pools and resorts.

Ocean suits are styled to win the competitions for smartness, as well as for sports. Only the experienced fashioning of Ocean experts could combine such beauty and utility! Ocean suits are made with selected wool fibers and fashioned with an invisible waist seam, assuring snugness. Finely, *firmly* knitted. Soft. Light. Supple. In all the gayest and most flattering colors. All Ocean suits are marked with the name OCEAN. Buy yours by name at any leading store. The Ocean Bathing Suit Company, 10 West 33rd Street, New York. Established 1883.

OCEAN BATHING SUITS

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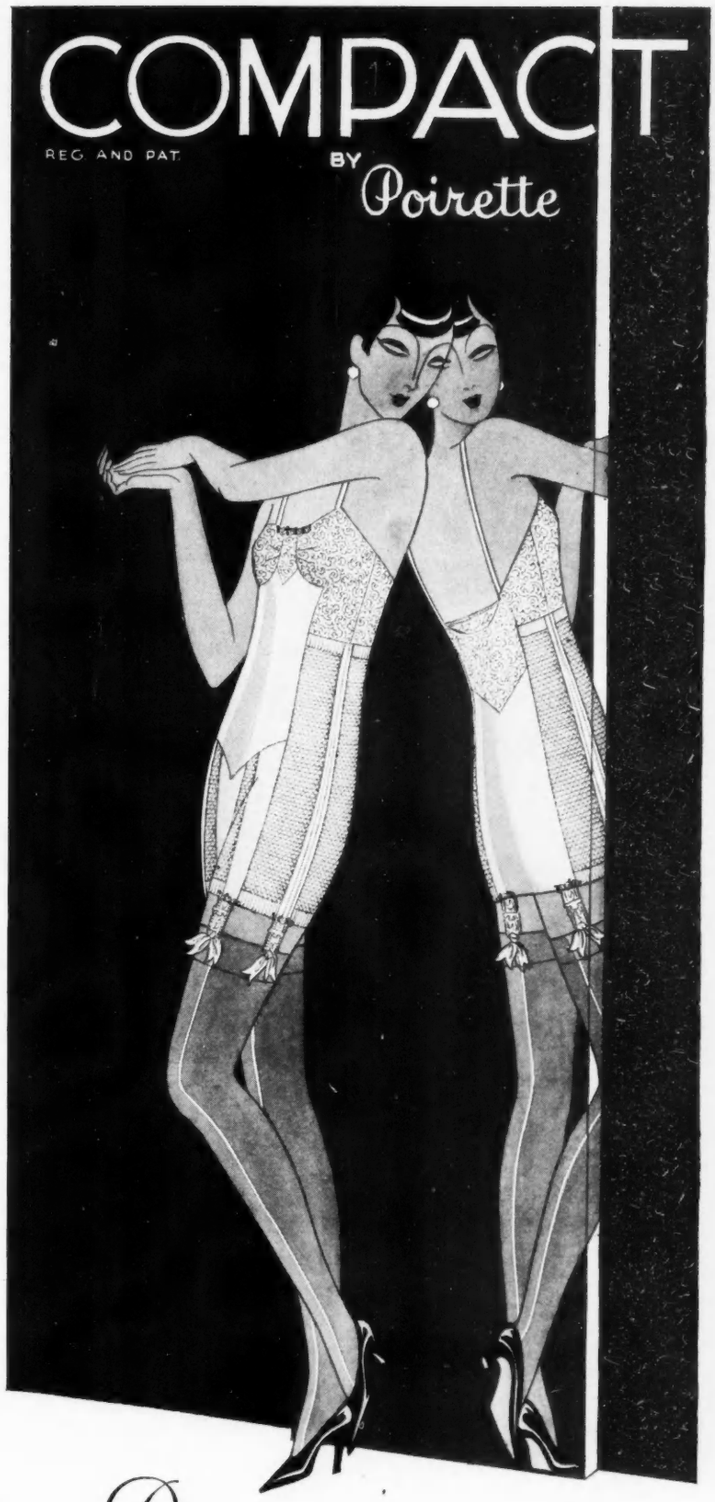

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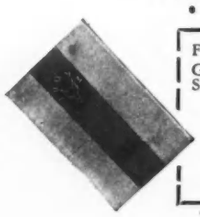

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GENTLEMEN: Send me booklet on Fromm Pedigreed Silver Foxes. This entails no obligation on my part.

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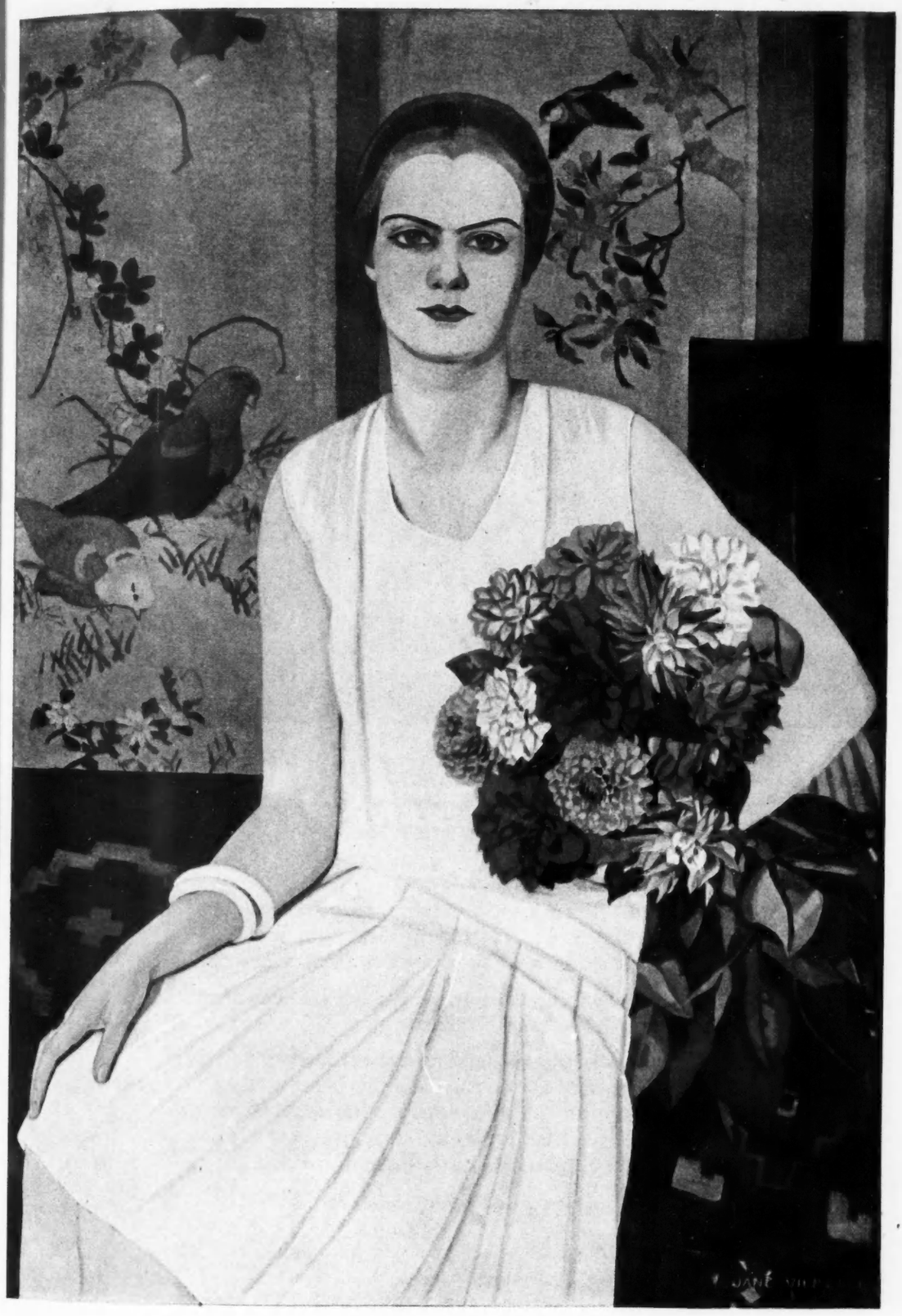

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NO words could be as colorful and alluring as the new sunburn and cosmetic shades of Humming Bird Full Fashioned Hosiery. No phrases could be as fine-spun as their fabric; no sentences as smartly sophisticated as their heel lines.

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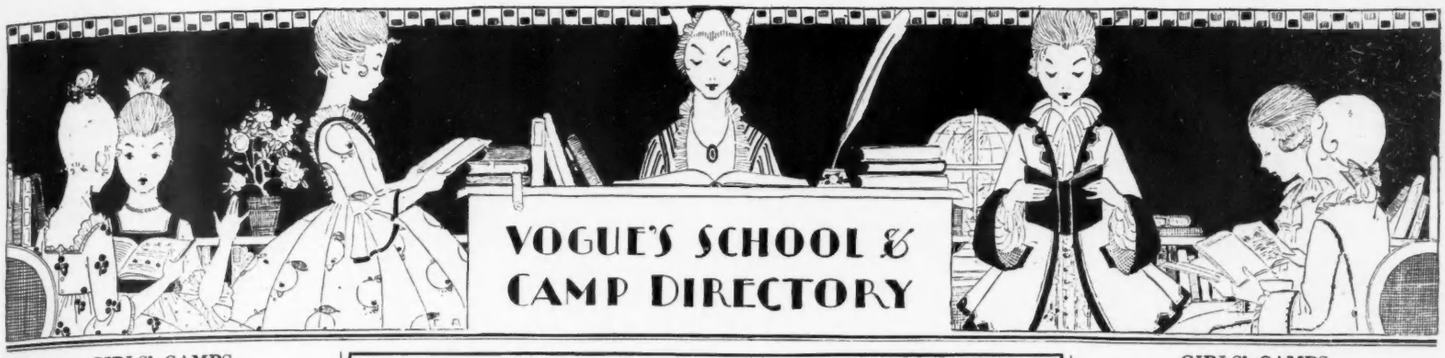

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Cape Cod Sailing Camps for Girls
On Pleasant Bay
South Orleans, Mass.
ESTABLISHED 1905

Learn to sail at Quanset. Racing in safe Pleasant Bay with Cape Cod skipper. Canoeing, salt water swimming, riding, all sports. Strong organization of able counselors. Camp farm; safe milk. Health building under medical supervision. Nimicutts 5-11. Quansets 12-18.

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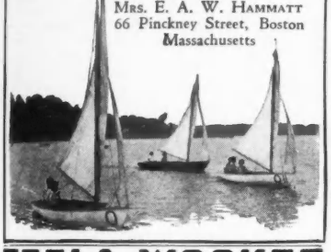
Massachusetts



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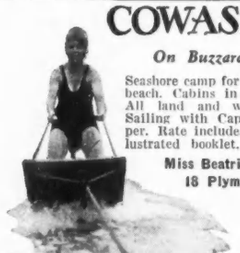
"The Horseback Camps." *Famous for fine saddle horses, free riding and thorough instruction in horsemanship.* Happy, laughing girls canter along the shady trails. Sleep under the starlit skies. Dive and swim and learn to play well the games they love best. *Beautiful golf course* with free instruction. Homy little bungalows. Shower baths. Delicious food in abundance. "No extras". Booklet. Mr. and Mrs. C. A. Roys, 10 Bowdoin St., Cambridge, Mass. Camp Idlewild For Boys, Lake Winnepesaukee, N. H., same management.

COWASSET
On Buzzards Bay



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Recreational Camp. Water Sports, Riding, Tennis, Hikes, Trips to White Mountains, Maine Lakes and Seashore. Nature Work, Crafts, Dramatics, Dancing, Music.

Tutoring Camp. A separate unit amid quiet surroundings. College preparatory work directed by experienced teachers from secondary schools of good standing.

Illustrated Booklets
ELISABETH BASS Wilton, Maine

ABOUT YOU
and
SUMMER CAMPS

Are you the parent who says that your son or daughter has been to school all winter and must spend the summer months with you?

And then do you proceed to see the child for about an hour a day and feel distressed that he or she doesn't improve in health or manners? That, too, when the youngster might be learning the Australian crawl or how to paddle a canoe.

Or perhaps the cost of camp seems prohibitive to you, yet it averages from twenty-five to forty dollars a week. This is less than the cost per week at a good hotel—where children are rarely welcomed. And it includes first-class instruction in sports, excellent supervision, and means less wear and tear on clothes as well as on the family's nerves.

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Write to any of the camps listed in this Directory and their directors will send you interesting information. Or, if you wish to discuss the matter first with us, we will gladly suggest several suitable camps for your boy or girl, camps which suit the child's particular needs as well as desires. Just tell us the age of the child, the location preferred and the approximate amount you wish to pay.

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GIRLS' CAMPS

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Camp for Girls
Lake Fairlee, Vermont

Ages 6 to 16. All outdoor sports, archery, rifle practice, riding, boating, handicraft, nature work. A. R. C. life-saving course. Electric light; hot and cold showers. Mature supervision.

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CAMP MYSTIC MYSTIC CONN.
Mary L. Jobe Akeley's (Mrs. Carl Akeley's) salt water camp for girls, 8-18. Halfway, New York and Boston, on Connecticut Coast. Land and water sports. Crafts. Horseback riding. Mary L. Jobe Akeley, Room 1106B, 607 Fifth Ave., N. Y. C.

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Fun / Frolic / Facts { The Cornucopia Home-Camp; June, September—home with camp interests; July, August—full camp
DADDY BIGELOW
Sound Beach, Connecticut
Seashore • Forests • Farms • Little Rivers

GIRLS' CAMPS

CLUB MOOSILAUKE
Lake Katherine, Pike, N. H.
A camp for girls over sixteen.

The Prep School Senior, College Girl, Débutante, The Young Wife, The Professional Girl.

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Rates—Season $350 Month $180 Week $50
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ABENA FOR GIRLS
BELGRADE LAKES, MAINE
Twenty-third season. Booklet.
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A camp of fine ideals and traditions, now in its 17th year. Expert coaching in tennis, swimming, hockey, riding, dramatics. Limited to 70 girls. Illustrated booklet.
Mrs. André Fontaine Roslyn Heights, L. I.

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In New Hampshire Hills

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13th Season. Three Camps—Junior, Senior and Clan for Business and College Girls. Illustrated Booklet on Request.

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On Lake Morey, Fairlee, Vermont
Complete Equipment and Select Clientele. Address
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On private estate in Berkshires. Small enrollment; personal supervision. Horseback riding, sports. Instruction in music and languages if desired. Booklet.
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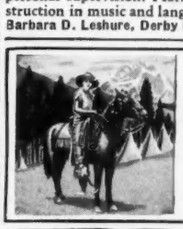

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WHITE MOUNTAIN CAMP FOR GIRLS

A bull's-eye!

UNDER the spell of the out-of-doors . . . trees, mountain brooks, flowers and birds ... Ogontz girls develop the steady nerves, self-control and poise of buoyant health. Fee includes two horseback rides a week under West Point officer. Golf, archery, rifle range, aquaplaning. Sail boat. Stage, dance floor. 600 acres. Log Hall Club, older girls. Separate Junior camp. Direction Ogontz and Rydal schools for girls. For catalog address

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In the Adirondacks. A camp for girls in the Lake Placid Region. 18th Summer. Riding. Swimming in a *natural* lake, all other sports. *Sleeping porches. References required.* Address, The DIRECTOR, Apt. 14J, 157 E. 72nd St., N. Y. CITY. Telephone—Rhinelander 7302.

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Camp-owned horses, kennel of fine dogs, athletic fields. Canoes, trips. Own truck gardens (no canned food). Trained Counselors mature men. Permanent buildings and correct sanitation.

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10th Season. Boys 8-18. On 15 mile lake in Pocono Mts. Staff of experienced leaders for all sports. Fee includes unlimited horseback riding. Canoe trips, sailing, woodcraft, rifle.

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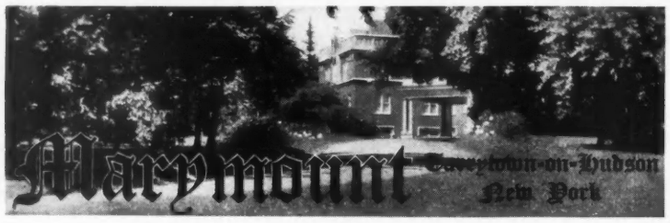

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Small Camp. Expert Counselors. Airy Cabins. Modern Sanitation. Golf. Aquatics. Horseback Riding Featured. **Joseph F. Becker, Lawrence-Smith School, 168 E. 70th St., New York City.**

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College Preparation. General Course Music. Art.
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The Condé Nast Educational Bureau
1928 Graybar Bldg., Lexington at 43rd, N. Y.

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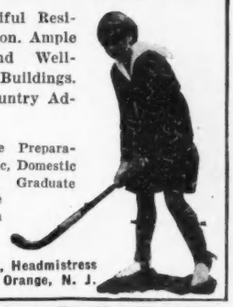

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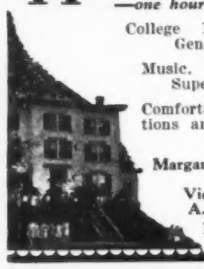

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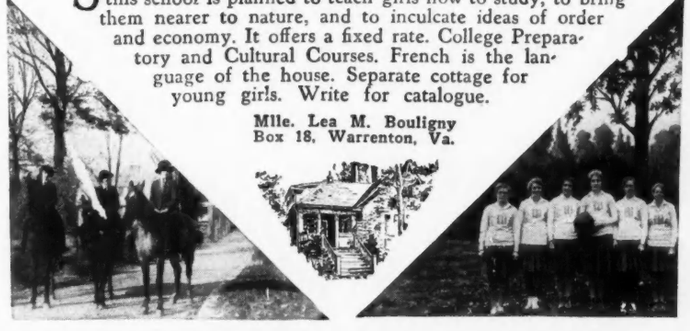

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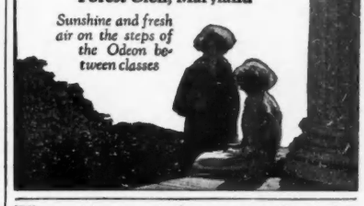

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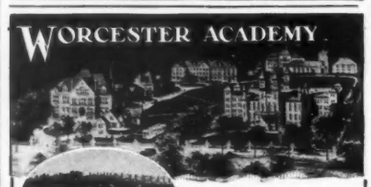

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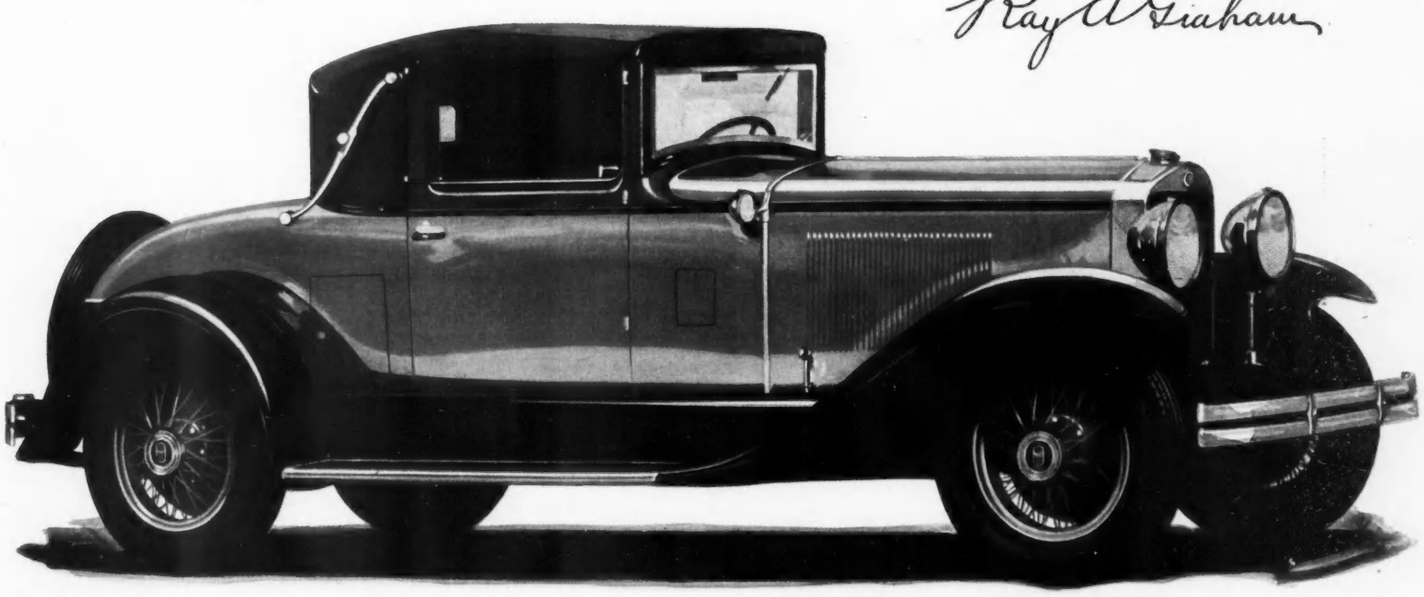

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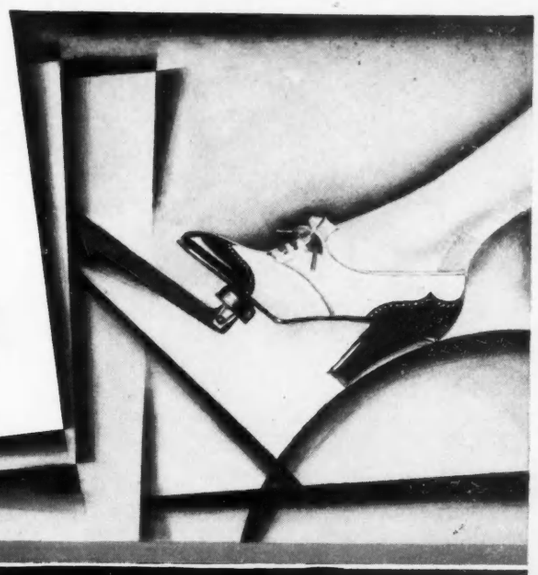

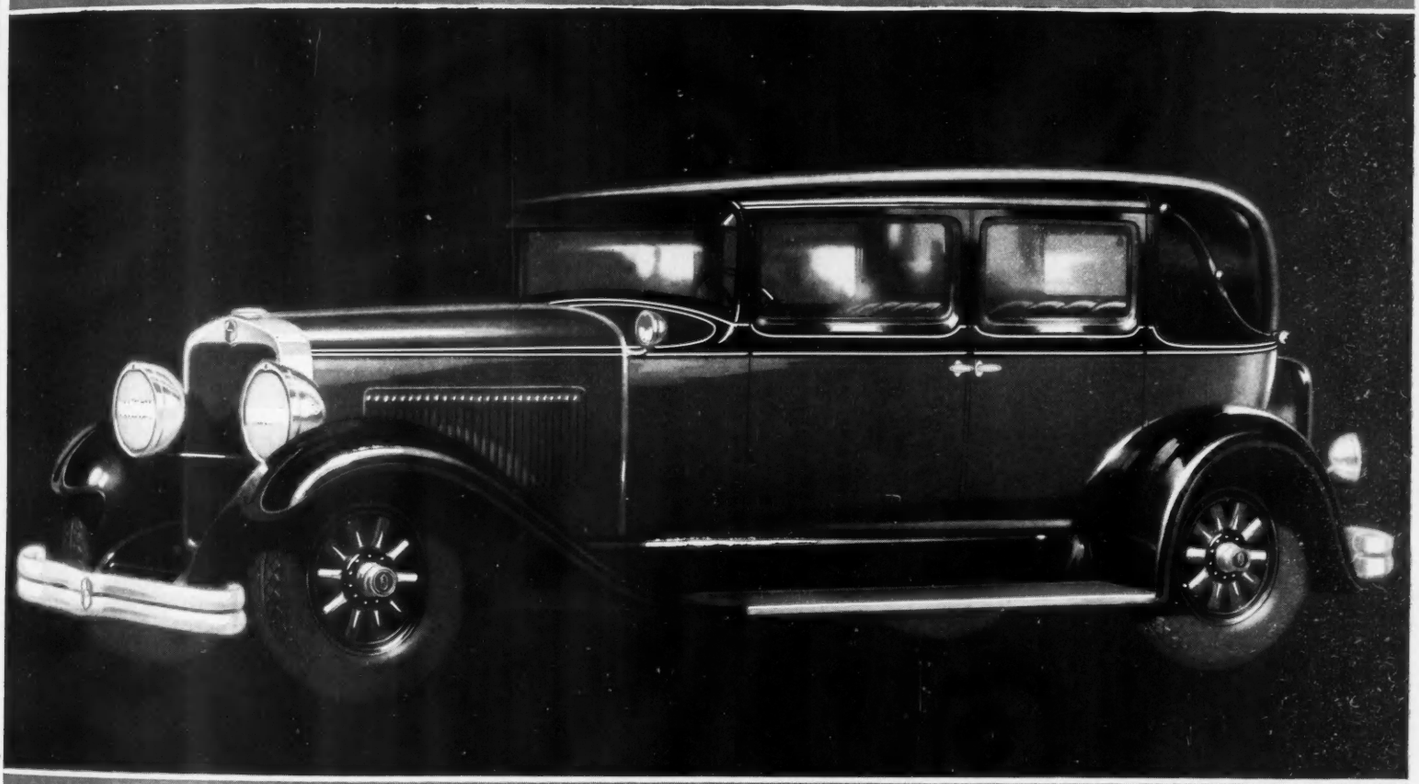

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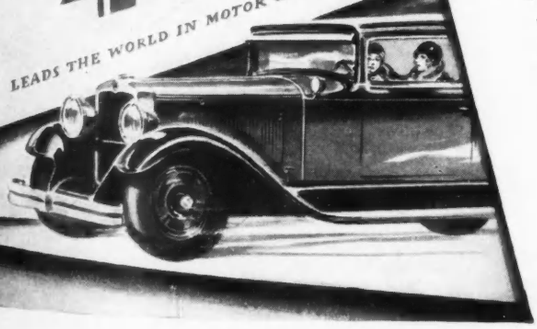

FINALLY, a system of centralized chassis lubrication has been perfected which operates easily, immediately, and invariably.

Nash now offers it on every Advanced and Special model of the new "400" series . . . Nash-Bijur . . . the finest device ever produced to supply chassis bearing points with necessary lubrication.

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MAINE *(Cont.)*

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Newagen Inn and Cottages. "Where Sea, Cliffs and Spruce Forests meet." Every sport. Tempered sea water swimming pool. No hay fever.

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Poland Spring House. Maine's foremost resort, open June to Oct. Mansion House, always open. Excellent 18-hole golf. Home of Poland Water.

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Curtis Hotel. An ideal resort in the alluring Berkshire Hills. Excellent golf, fine roads for motoring and trails for riding. Unposted trout brooks.

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The Sippican Hotel. On a beautiful harbor. Select family resort. Every land and water sport. Water 70°. Two golf courses.

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The Curtis Hotel. Easily accessible to Minnesota's beautiful lake region. 825 rooms, each with private bath. Write for descriptive folder.

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The Mount Washington. Open July to October. The Mount Pleasant. Open June to late September. Two golf courses. C. J. Root, Manager.

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Soo-Nipi Park Lodge and Cottages. A nice golf course in our own park. Always good fishing and every water sport. No hay fever. Booklet.

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Shirley Hill House. A comfortable house with a comfortable rate. Fruit, vegetables, milk from our own farm. Two golf courses at Manchester.

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Mountain View House. For three generations the summer home of families of culture and refinement. Every outdoor sport. Attractive modern appointments.

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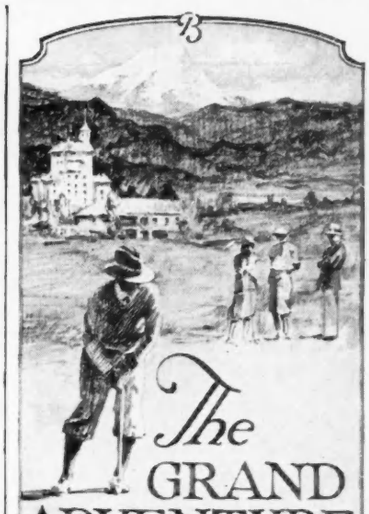

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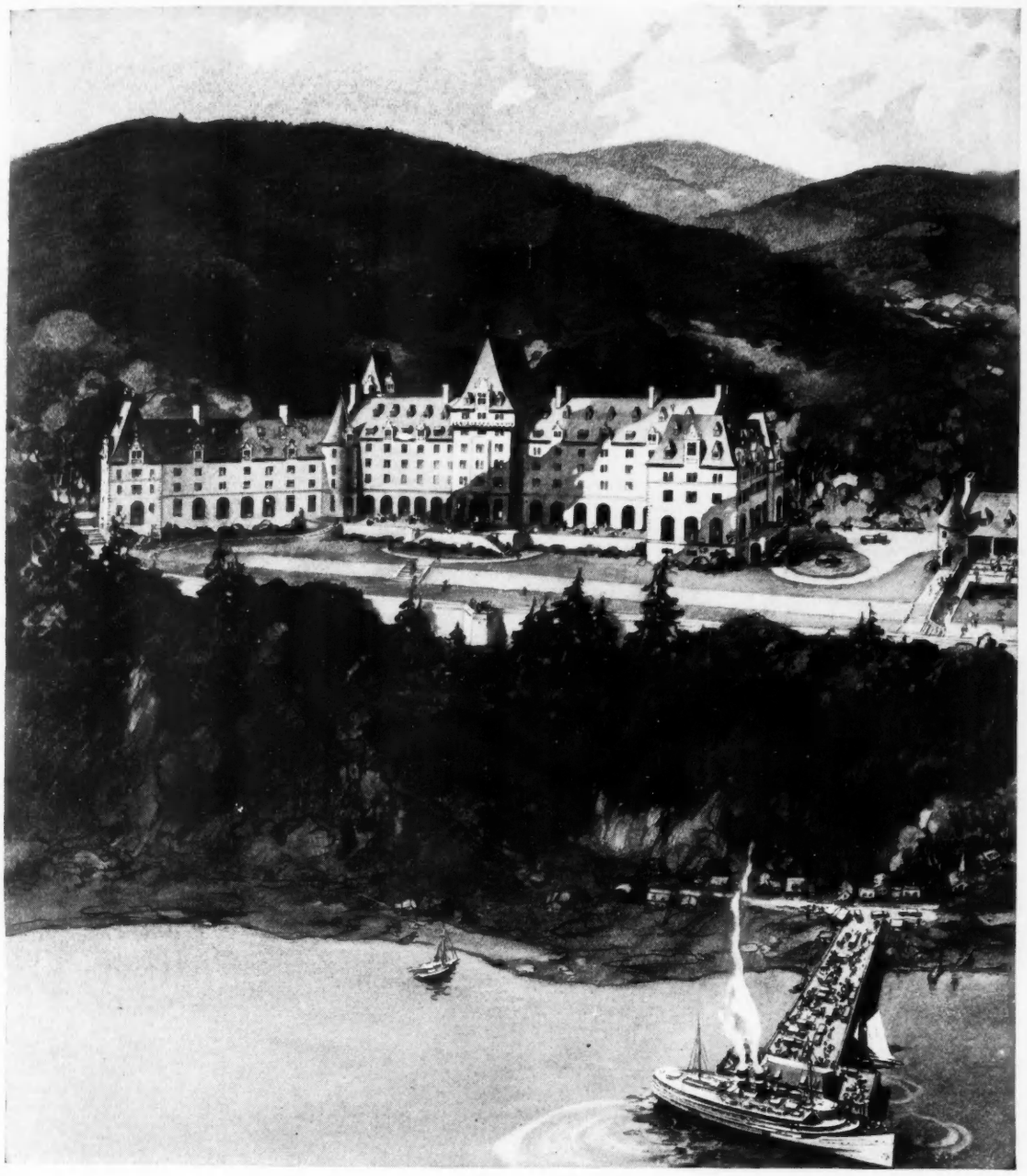

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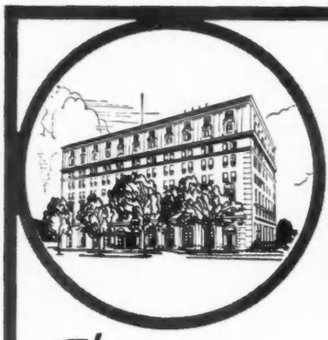

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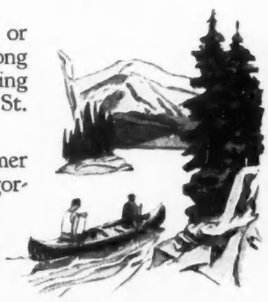

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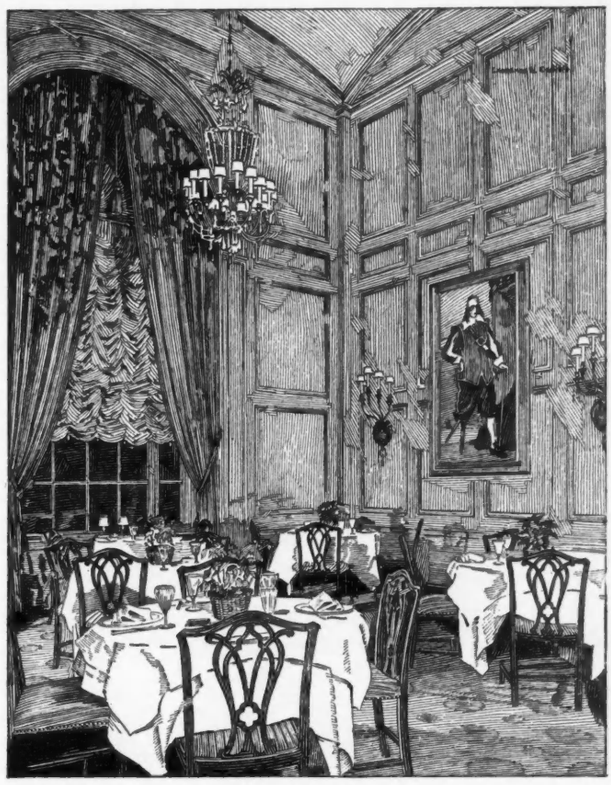

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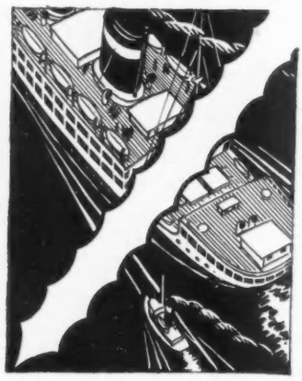

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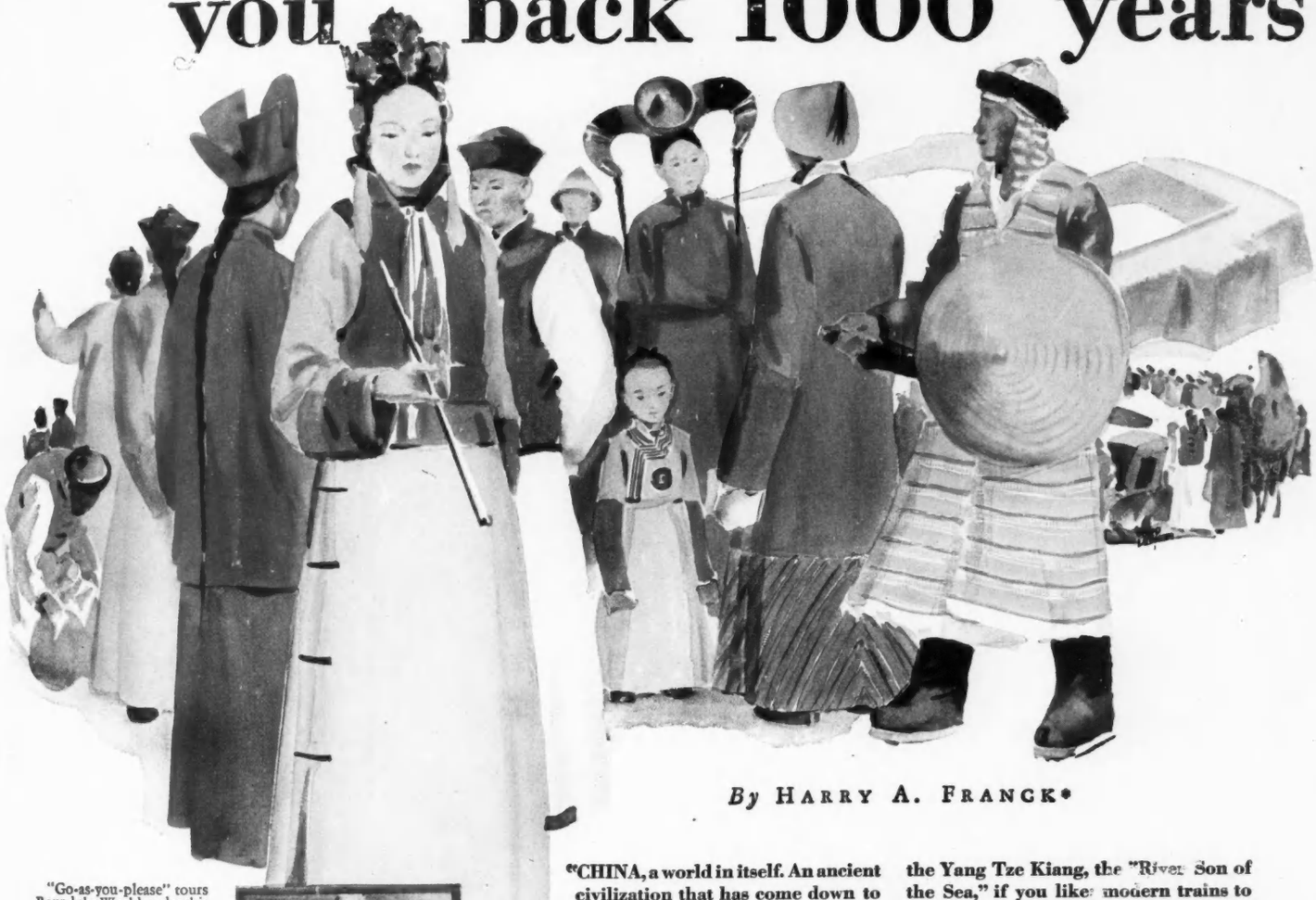

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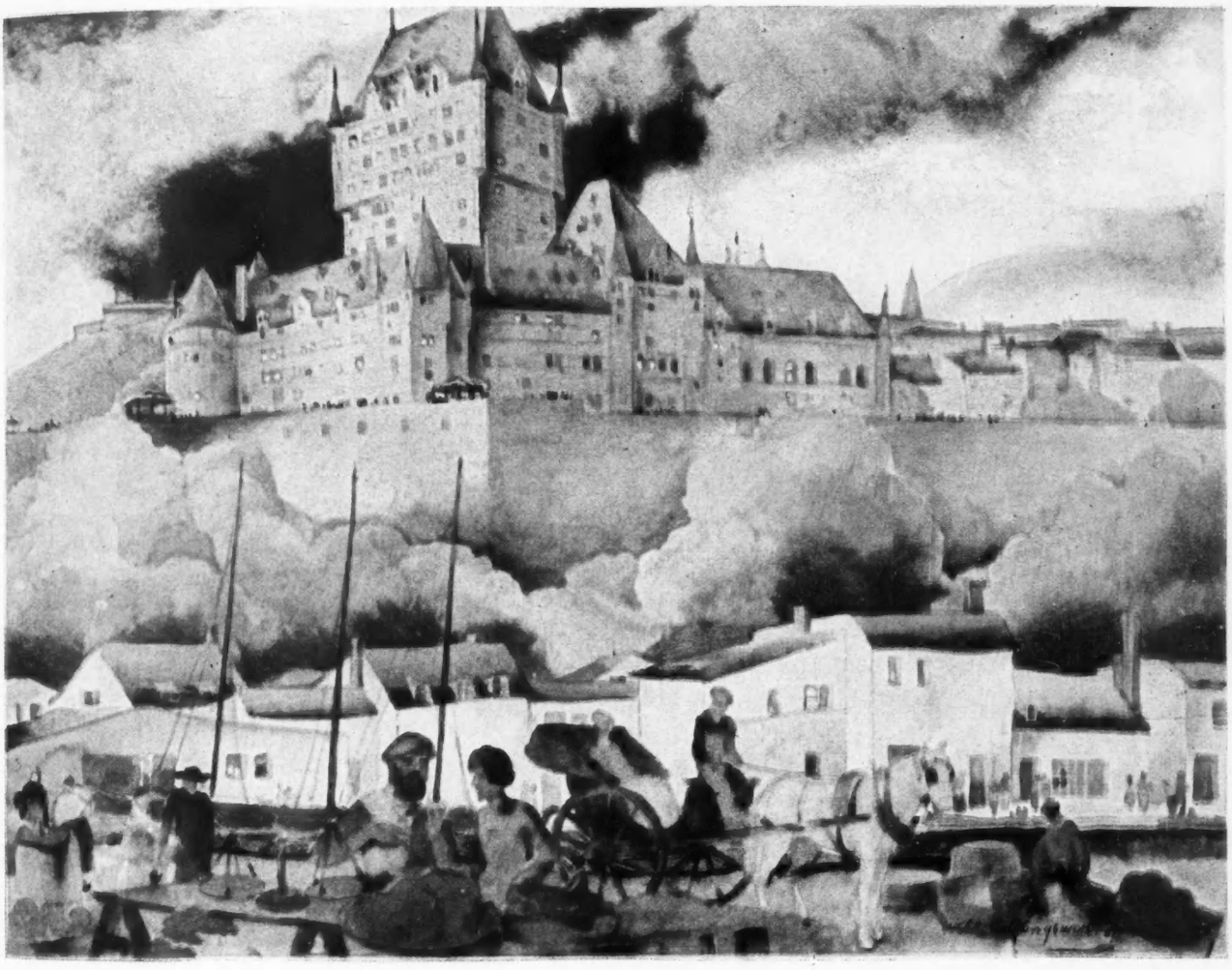

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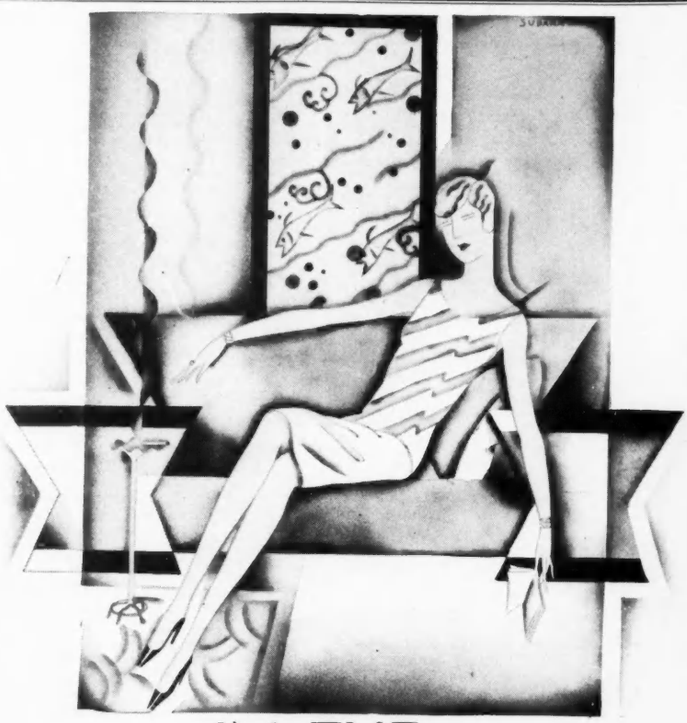

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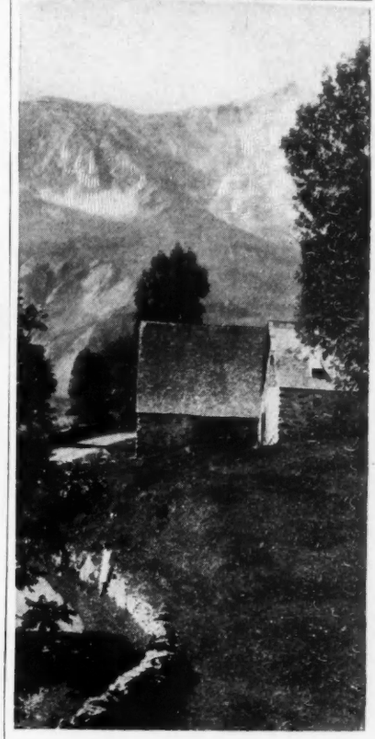

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CUNARD LINE, 52 days, $600 to $1300
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WHEN writing to the Advertisers whose announcements appear in these pages, identify yourself as a reader of Vogue. You will receive special consideration.

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Smartest French Resort
The leading-Hotels in unique situation:
SPLENDIDE-ROYAL
and in centre of Town, near the Casinos
HOTEL EUROPE
SPECIALLY REDUCED PRICES APRIL, MAY AND JUNE

Statement of the ownership, management, etc., required by the Act of Congress of August 24, 1912, of Vogue, published fortnightly at Greenwich, Conn., for April 1, 1929. State of Connecticut, County in Fairfield: Before me, a notary public in and for the State and county aforesaid, personally appeared Francis L. Wurzburg, who, having been duly sworn according to law, deposes and says that he is the Managing Director of Vogue and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1—That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Condé Nast, Greenwich, Conn.; Editor, Edna Woolman Chase, Greenwich, Conn.; Managing Editor, None; Business Manager and General Manager, F. L. Wurzburg, Greenwich, Conn. 2—That the Owners are: Owner, The Condé Nast Publications Inc., Greenwich, Conn. Stockholders: Condé Nast, 1040 Park Ave., New York, N. Y.; Francis L. Wurzburg, Kimball Ave., Bronxville, N. Y.; Macdonald DeWitt, Trustee, Graybar Bldg., New York, N. Y.; Edna Woolman Newton, Graybar Bldg., New York, N. Y.; Max Rosett, 12 East 86th Street, New York, N. Y.; The Vogue Co., 15 Exchange Place, Jersey City, N. J.; Westover Trading Corp., Stillwater Ave., Stamford, Conn.; Goodbody & Co., 115 Broadway, New York, N. Y. 3—That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amounts of bonds, mortgages, or other securities are: American Bond & Mortgage Co., 345 Madison Ave., New York, N. Y. 4—That the two paragraphs next above, giving the names of owners, stockholders, and security holders, if any, contain not only the list of stockholders, and security holders as they appear upon the books of the company, but also in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the condition under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner, and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him. Francis L. Wurzburg, Managing Director. Sworn to and subscribed before me this 22nd day of January, 1929.
(Seal) E. C. MacGowan, Notary Public. My Commission expires February 1, 1930.

The modern home of the Swiss Family Robinson...

Of course you've climbed into a platform in the trees at Chez Robinson, just outside Paris... for one of those superb luncheons with *fraises du bois* as a climax... just as you've motored out to the Restaurant Kilomètres Cent Quartre for an omelette 'lighter than egg'... or have sat in silent admiration while the chef at the Chantecler in Vichy bestowed his final artistry on crêpes suzettes.

To taste these miracles, you sail Cunard... because their à la carte service (without extra charge) is like a private reminder of these French "little places".

Crêpes Suzettes à la Cunard are the merest airiness... Pouf!... a lift of the fork and they are deliciously lost under the tongue... the most sophisticated of desserts... And as for strawberries, you will imagine that you taste the wild woodsy ones that grow near Dreux... if you cross Cunard... the shortest bridge to Europe.

TO FRANCE AND ENGLAND

BERENGARIA	May 15 ·	June 5 ·	June 26
MAURETANIA	May 22 ·	June 12 ·	June 29
AQUITANIA	May 29 ·	June 19 ·	July 7

CUNARD LINE

See Your Local Agent

THE SHORTEST BRIDGE TO EUROPE

We use them ourselves!

A NOTED automobile manufacturer was asked at a dinner party:

"If you were going to build the perfect car for yourself, regardless of cost, what would it be like?"

His reply consumed the rest of the evening.

We can't help being impressed with the difference between that automobile man and ourselves. If anyone should ask us to produce our idea of the perfect trunk, regardless of cost, we should simply walk over to our factory and pick out an Oshkosh "Chief" from stock.

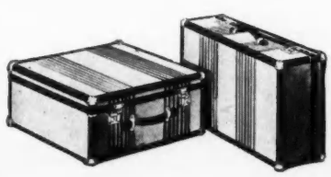
• • • • •

One of the reasons why we use Oshkosh Trunks ourselves is the patented Oshkocentric Drawer Lock shown above. A single turn of your trunk key securely fastens every drawer from the rear.

This is one of several refinements of construction not to be found in ordinary trunks. We have printed a booklet that describes some of the others, and shall be glad to send you a copy if you will write us at 524 High Street, Oshkosh, Wisconsin.

OSHKOSH TRUNKS

THE OSHKOSH TRUNK COMPANY, Oshkosh, Wisconsin, and 8 East 34th St., New York City



The new Oshkosh Hand Luggage is smart, light and more durable than even the best leather luggage. There are Suit Cases, Hat Cases and Shoe Cases, some covered with fibre, some with Oshkosh-Cord duck. Priced from $20 to $50.

SOCIETY

Births

NEW YORK

Delafield—On April 1, to Mr. and Mrs. George Selwyn Delafield (Mary Thomas), a son.

Furness—On March 31, to Viscount and Viscountess Furness (Thelma Morgan Converse), a daughter.

Harris—On April 6, to Mr. and Mrs. George U. Harris (Lucile Baldwin), a daughter.

Look—On April 5, to Mr. and Mrs. E. Townsend Look (Caroline Mitchell), a son.

Merrill—On April 3, to Mr. and Mrs. Robert Dodge Merrill (Dorothy Wonham), a daughter.

Newton—On March 25, to Mr. and Mrs. Carl Elbridge Newton (Mary Barrow), a daughter.

Patterson—On April 1, to Dr. Russel H. Patterson and Mrs. Patterson (Virginia Fox), a son.

Peters—On March 21, to Mr. and Mrs. Ralph Peters, junior, (Helen L. Frew), a son, Ralph Frew Peters.

PHILADELPHIA

Brodhead—On March 19, to Mr. and Mrs. Truxtun Read Brodhead (Maria Berl), a daughter, Edna Read Brodhead.

Packard—On March 30, to Mr. and Mrs. George B. Packard, junior, (Anita Clothier), a daughter, Anita Clothier Packard.

Smith—On March 31, to Mr. and Mrs. C. Ross Smith (Maisie Stewart), a son.

MINNEAPOLIS

Heffelfinger—On March 20, to Mr. and Mrs. Totton P. Heffelfinger (Mildred Kidder), a daughter, Lyla Kidder Heffelfinger.

Deaths

NEW YORK

Bull—On March 28, in New York, Susan Fish Bull, wife of Frederic Bull.

Comstock—On April 6, in New York, George Carlton Comstock.

Herrick—On March 31, in Paris, Myron T. Herrick, American Ambassador to France.

Isham—On April 1, in New York, William Bradley Isham, husband of Hannah Collins Isham.

Deaths—Continued

Low—On April 1, in New York, Annie Curtis Low, wife of the late Seth Low.

Matthews—On March 31, in New York, Brander Matthews.

Murray—On April 2, in Boston, Massachusetts, Francis King Murray, husband of Dorothy Lee Griggs Murray.

Shepherd—On March 26, at Nassau, Bahamas, Robert Barnes Shepherd, husband of Margaret Hemingway Shepherd.

Strauss—On March 28, at Atlantic City, Albert Strauss, husband of Lucretia Lord Strauss.

Tangeman—On March 29, at the Savoy Plaza Hotel, Violet Harkness Tangeman, wife of the late Cornelius Hoagland Tangeman.

BALTIMORE

Baldwin—On April 4, in Baltimore, Richard Baldwin.

Hains—On April 5, Virginia Jenkins Hains, wife of the late Major-General Peter C. Hains.

Ridgely—On April 4, Helen Stuart Ridgely, wife of John Ridgely.

BOSTON

Ahl—On March 30, at Port Sewall, Florida, Leonard D. Ahl.

BUFFALO

Brent—On March 27, at Lausanne, Switzerland, Bishop Charles Henry Brent.

PITTSBURGH

Flinn—On March 30, George H. Flinn.

SAN FRANCISCO

Bertholf.—In March, at Los Angeles, Captain Wallace Bertholf, U.S.N., Commandant of the Naval Department in the Philippines.

Engagements

NEW YORK

Babcock-Powell—Miss Dorothy Babcock, daughter of Mr. and Mrs. William E. Babcock, of Englewood, to Mr. Ralph C. Powell, of East Orange.

(Continued on page 69)

The SHOPS of VOGUE

FRENCH MILLINERY SALON

ORIGINAL MODELS & COPIES

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Gladys Orr

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Maggy Rouff evening model of black net featuring starched chiffon petal skirt and fine shirring. $185.00. Necklace $10.00.

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Made to order in all shades

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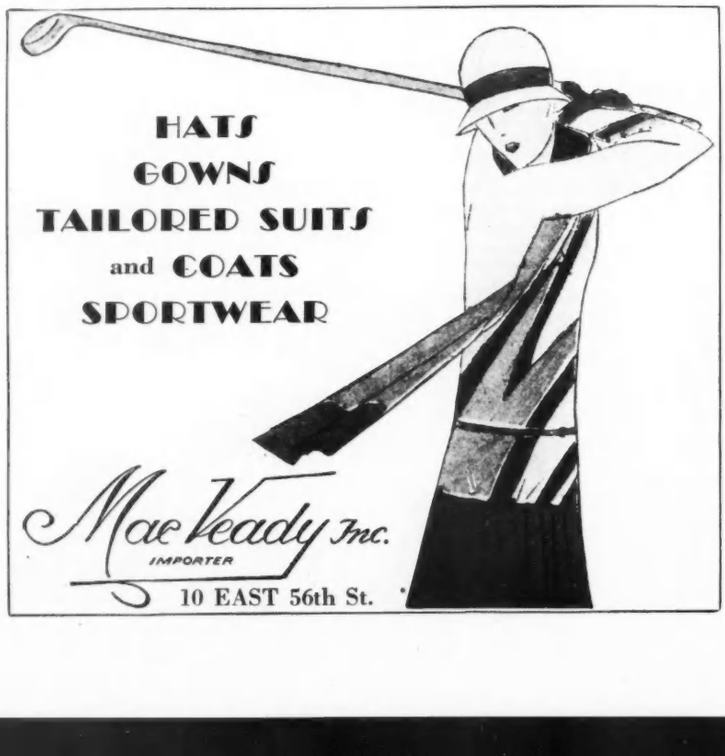

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Smart TRAVELING SETS

This Corean silk robe—light and non-crushable—that has a shawl collar and turn back cuffs in the extremely skilful hand trapunto quilting, is the height of smartness and comfort for the discriminating traveler by Pullman or steamer. Its case is black silk moire, lined and piped to match the robe. Selection of fourteen colors..... $30.00

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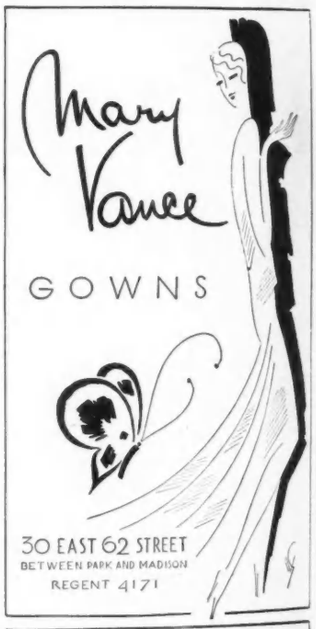

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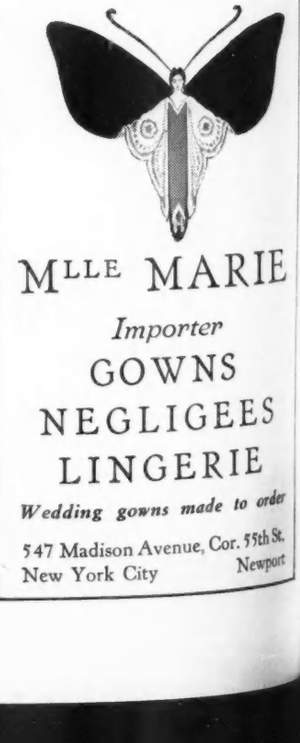

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Wedding gowns made to order

547 Madison Avenue, Cor. 55th St. New York City Newport

SOCIETY

(Continued from page 68)

Engagements—Continued

Cushing-Clark—Miss Lily Dulany Cushing, daughter of Mrs. James Denison Sawyer, of New York and Newport, to Mr. George Crawford Clark, junior, son of Mr. and Mrs. George C. Clark.

Kent-Ellis—Miss Dorothy Manning Kent, daughter of Dr. James M. Kent and Mrs. Kent, to Mr. Dewey D. Ellis, son of Mrs. DeLancey M. Ellis, of Albany, New York.

Miller-Hawthorne—Miss Bettina Miller, daughter of Mr. and Mrs. George Clinton Miller, to Mr. William Bayard Hawthorne, son of Mrs. Bayard Hawthorne.

Munroe-Kirkland—Miss Faustina Munroe, daughter of Mr. and Mrs. George S. Munroe, to Mr. Samuel Noyes Kirkland, of Philadelphia, son of Mr. and Mrs. Edwin Wells Kirkland, of San Antonio, Texas.

Moss-Austin—Miss Virginia Moss, daughter of Mr. and Mrs. William Warner Moss, of Bronxville, to Mr. John Frazar Austin, son of the late Walter Austin and Mrs. Austin, of Dedham, Massachusetts.

O'Harra-Jackson—Miss Maryellen O'Harra, daughter of Mr. and Mrs. John Carlton O'Harra, to Mr. John A. Jackson, junior, son of Dr. John A. Jackson and Mrs. Jackson.

Peck-Upjohn—Miss Marion Langdon Peck, daughter of Mr. and Mrs. Herbert R. Peck, to Mr. William Dudley Upjohn, son of Mr. and Mrs. Charles Babcock Upjohn.

Roe-Potts—Miss Natalie McLean Roe, daughter of Mr. and Mrs. Alexander Vinton Roe, to Mr. William Rockhill Potts, son of Mr. and Mrs. Robert B. Potts.

Stockton-Goodwin—Miss Anne Stockton, daughter of Mr. and Mrs. Herbert King Stockton, to Mr. Henry Sage Goodwin, of Hartford, Connecticut.

Wood-Peck—Miss Mary L. Wood, daughter of Dr. Francis Carter Wood and Mrs. Wood, to Mr. Dexter B. Peck, son of Mrs. Charles H. Peck, of Newtown, Connecticut.

BALTIMORE

Bevan-Allen—Miss Elizabeth Miles Bevan, daughter of Mrs. Charles Frederick Bevan, to Mr. Ferry Baldwin Allen, of Washington.

Engagements—Continued

Bigelow-Bright—Miss Florence Moseley Bigelow, daughter of Mr. and Mrs. R. Graham Bigelow, to Mr. Henry Ralston Bright, son of Mr. and Mrs. Louis Victor Bright.

Hamilton-Harrison—Miss Frances Gray de Roulhac Hamilton, daughter of Mr. and Mrs. Daniel Heyward Hamilton, to Mr. R. A. Taylor Harrison, son of the late Frank Tudor Harrison and Mrs. Harrison.

Woodward-Bancroft—Miss Edith Woodward, daughter of Mr. and Mrs. William Woodward, to Mr. Thomas M. Bancroft, son of Mr. and Mrs. Milton H. Bancroft.

BOSTON

Barr-Patterson—Miss Mary Barr, daughter of Mr. and Mrs. R. James Barr, to Mr. Robert Patterson, junior, son of Mr. and Mrs. Robert Patterson.

PHILADELPHIA

Bromley-Williams—Miss Josephine Henry Bromley, daughter of Mr. Charles Sawyers Bromley, to Mr. David Alexander Williams, son of Mr. and Mrs. Ira Jewell Williams.

Morris-Collins—Miss Virginia Morris, daughter of Mrs. Alfred Paul Morris, to Mr. William T. Collins, son of Mr. and Mrs. Henry Lafayette Collins, formerly of Pittsburgh.

Read-Stall—Miss Helen Anna Read, of Germantown, Pennsylvania, to Mr. Sydney J. Stall, of Buffalo.

Van-Meter-Hutchinson—Miss Elizabeth Van-Meter, daughter of Mr. and Mrs. Nelson Prewitt Van-Meter, to Mr. Sydney Pemberton Hutchinson, junior.

Walker-Kennedy—Miss Harriet Walker, daughter of Judge William M. Walker and Mrs. Walker, of Birmingham, Alabama, to Mr. Donald D. Kennedy.

SAN FRANCISCO

Pope-Bradley—Miss Helen Clay Pope, daughter of Mr. and Mrs. Samuel E. Pope, to Mr. Frederick W. Bradley, junior, son of Mr. and Mrs. Frederick W. Bradley.

SEATTLE

Perkins-Fox—Miss Polly Perkins, daughter of Mr. and Mrs. William D. Perkins, to Mr. John Marion Fox, son of Mr. and Mrs. Robert R. Fox.

(Continued on page 70)

The SHOPS of VOGUE

Her smartest hats and gowns in New York's towns.
Martha Norden
20 East 56 ST
N.Y.C.

Only Three Cosmetics Necessary!
For Facial Beauty
Cleansing Oil $2–$7
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Absorbent Lotion
For Flabby Body and Bust
$2—$7
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PARIS NEW YORK
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SPORTSWEAR
Individuality has made this establishment predominant
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PAILLE D'ÉTÉ
Truly reflective of the glories of Summer is this Italian straw mushroom in navy and natural, trimmed with matching shades of grosgrain caught with an alluring bow at the right.
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Clothes for Every Occasion
That Beautify the Wearer

A very chic, individual three-piece garment from CHANTAL.
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SALON: 714 fifth ave
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HATS
Smart—and extremely flattering—are the Hats in Miss Jonas' new Collection. They emphasize every important note in the Spring mode, and include a most interesting variety of original French designs and adaptations, at very moderate cost—for Street, Sport and Afternoon.
JJJ
Jonas
12 East 56th Street
NEW YORK

SOCIETY

(Continued from page 69)

Weddings

NEW YORK

Brown-Hill—On April 5, Mr. Kenneth Dakin Brown, son of Mrs. Charles H. Brown, of East Orange, and Miss Helen Hill, daughter of Mr. and Mrs. Charles B. Hill.

Clampett-Tyng—In April, Mr. Donald C. Clampett, son of Dr. Frederick W. Clampett and Mrs. Clampett, and Mrs. Stephen H. Tyng, junior, daughter of Dr. Homer Wakefield and Mrs. Wakefield.

de Sibert-Colford—On April 2, Baron Pierre de Sibert, son of Baroness Courcelle de Sibert, of Paris, and the late Baron de Sibert, and Miss Dorothy Colford, daughter of Mr. Sydney Jones Colford.

Elliot-Robertson—On April 19, Mr. Robert Sherard Elliot, junior, and Miss Jean Pirnie Robertson, daughter of Mr. James L. Robertson, of Bronxville.

Field-Withrow—On April 4, Mr. William Osgood Field, son of Mr. and Mrs. William B. Osgood Field, of New York and Lenox, and Miss Alice Withrow, daughter of Dr. James R. Withrow and Mrs. Withrow, of Columbus, Ohio.

Franzius-Dallet—On March 29, Mr. Enno Franzius and Miss Katherine Dallet, daughter of Mr. and Mrs. Frederick A. Dallet.

Hammond-Swann—On March 30, Mr. Paul Hammond and Mrs. Arthur W. Swann, daughter of Mr. and Mrs. Arthur George Sedgwick.

Hills-Cowdin—On April 5, Mr. Edwin E. Hills, son of Mr. and Mrs. R. W. Hills, of San Francisco, and Mrs. Florence Hopkins Cowdin, daughter of the late Edward H. Hopkins, of San Francisco.

Lockwood-Adams—On April 5, Mr. Chester Walker Lockwood, son of Mrs. Thomas W. Lockwood, of Washington, and Miss Marjorie Adams, daughter of Mr. and Mrs. Hearne Oliver Adams.

Mann-Foster—On April 4, in St. James Episcopal Church, Mr. Lloyd O. Vernon Mann and Miss Betty Foster, daughter of Mr. and Mrs. Maximilian Foster.

Mohun-McLane—On April 30, Mr. C. Peabody Mohun and Miss Constance Greer McLane, daughter of Mr. and Mrs. Thomas S. McLane.

Pershouse-Wood—On April 4, in the Church of the Divine Ascension, Mr. Aubrey Pershouse, son of Mr. and Mrs. Cecil James Pershouse, of Cheshire, England, and Miss Edith Sterling Wood, daughter of Dr. Francis Carter Wood and Mrs. Wood.

Platt-Cheney—On April 7, Mr. Roger Platt, son of Mr. and Mrs. Charles A. Platt, and Miss Frances V. Cheney, daughter of Mr. and Mrs. Frank Cheney, junior.

Russell-Wyatt—On April 1, in New York, Mr. William A. Russell, son of Mr. and Mrs. Richard S. Russell, of Boston, and Miss Elizabeth Wyatt, daughter of Mr. and Mrs. Christopher B. Wyatt.

Vail-Lawton—In April, Mr. Gordon Townsend Vail, son of Mrs. Charles Montgomery Vail, and Miss Katherine Whitney Lawton, daughter of Mrs. Sheldon Lawton.

BALTIMORE

Bartlett-McCormick—On April 8, Mr. James D. Bartlett, son of Mr. and Mrs. J. Kemp Bartlett, and Miss Isabella Howard McCormick, daughter of the late Mr. and Mrs. Alexander Hugh McCormick, junior.

Weddings—Continued

BOSTON

Gray-Rothwell—On April 6, Mr. James Cunningham Gray, junior, son of Mr. and Mrs. James Cunningham Gray, and Miss Priscilla Rothwell, daughter of Mr. and Mrs. James Mason Rothwell.

CHICAGO

Alger-Dewey—On April 30, at Warsaw, Poland, Mr. Frederick M. Alger, junior, son of Mr. and Mrs. Frederick M. Alger, and Miss Suzette Dewey, daughter of Mr. and Mrs. Charles Dewey.

Lawrence-Blaine—On April 24, Mr. Clark J. Lawrence and Mrs. Emmons Blaine, junior.

LOS ANGELES

Payer-Creamer—On April 3, Mr. Franklin Lee Payer, son of Mr. and Mrs. Harry Franklin Payer, of Cleveland, Ohio, and Miss Lida Florence Creamer.

NEW ORLEANS

Stewart-Rouen—On April 10, Mr. Sidney Azby Stewart and Miss Marie Rouen, daughter of Mr. and Mrs. Buzziere Rouen.

PHILADELPHIA

Black-Montgomery—On April 26, Mr. E. Witherbee Black, son of Mr. and Mrs. Witherbee Black, and Miss Ruth Dean Montgomery, daughter of Mr. and Mrs. Hugh Devereux Montgomery.

Brewster-Grove—On April 2, Mr. Burton B. Brewster and Miss Helen Grove, granddaughter of Mr. and Mrs. Henry S. Grove.

Donohue-Marvel—On April 20, in Trinity Church, Wilmington, Mr. Frank M. Donohue, junior, and Miss Mary Marvel, daughter of Mr. and Mrs. Josiah Marvel.

Morton-Michell—In April, Mr. Allen Waller Morton, of Baltimore, and Miss Helen V. Michell, daughter of Mr. and Mrs. Henry F. Michell.

Patton-Hall—On March 30, Mr. E. Paul Patton, son of Mr. and Mrs. J. Lee Patton, of Germantown, and Miss Edith Roberts Hall, daughter of Mr. and Mrs. Evans Roberts Hall.

Pepper-Magill—On April 27, Mr. William Platt Pepper, Jr., and Mrs. Louis J. Magill, daughter of the late Mr. and Mrs. Charles Watson McKeehan.

Strachey-Murphy—On April 24, in London, England, Mr. John St. Loe Strachey and Miss Esther K. Murphy, daughter of Mr. and Mrs. Patrick Francis Murphy.

Taylor-Ferguson—On April 5, Mr. Edward Winslow Taylor, junior, of Germantown, and Miss Lillian S. Ferguson, daughter of Mr. and Mrs. Lincoln Ferguson, of Chestnut Hill, Pennsylvania.

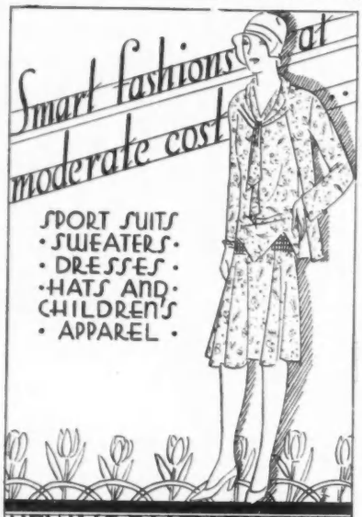
PITTSBURGH

Moreland-Johnson—On April 29, Mr. Raymond Ford Moreland, son of Mr. and Mrs. W. C. Moreland, and Miss Mary Louise Johnson, daughter of Mrs. W. Terrell Johnson.

SAINT LOUIS

Zentay-Grayson—On April 30, Dr. Paul J. Zentay and Miss Elizabeth Parsell Grayson, daughter of Mr. and Mrs. William Grayson.

The SHOPS of VOGUE



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Mature lines are delicately softened by a becoming permanent wave or a modern lightweight
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THERMOMETER
(or *life* candles)

A most engaging birthday-cake novelty... 14-inch delicate white candles with pink and gold thermometer scale ...and a gold star to designate the age in question! $1.00 each, with special holder, Mail orders filled... (Parcel Post extra)

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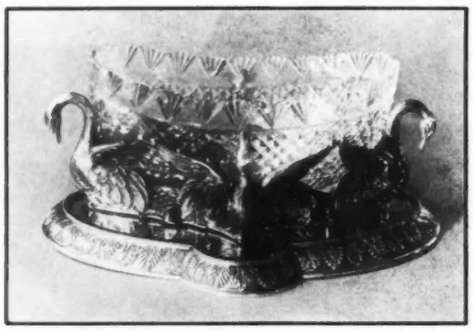
300 Park Av... 5th Av. *at* 35th... 5th Av. *at* 58th
Madison Av. *at* 62nd... New York



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BROCK and COMPANY
LOS ANGELES

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MAIDS' UNIFORMS
ACCESSORIES
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TO assist you, Madam, in adding another delightful touch to your tastefully appointed residence, Olson's has created a new mode in maids' attire for smart Spring wear . . . Beauty and harmony of color have been combined with utility and faultless good taste.

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Individual
as your own name.
A Blue Parrot card table, hand-monogramed in gold. Black Leatherette moire top; frame and legs in choice of: green and gold, black and gold, or red and gold, at $10.00.
Top enameled in antique green, frame and legs to match, $15.00.
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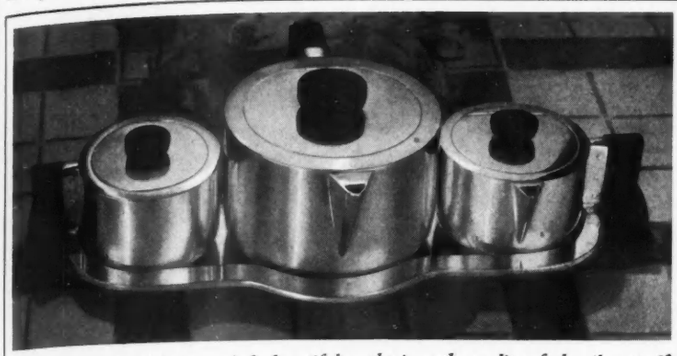
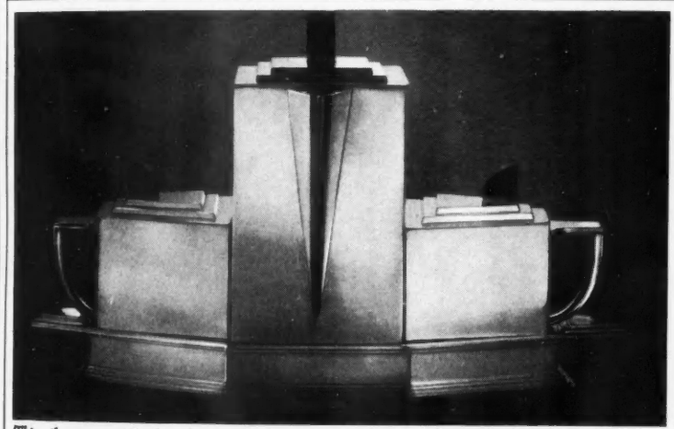


Note the simplicity of design and the beautiful emphasis on the quality of the silver itself

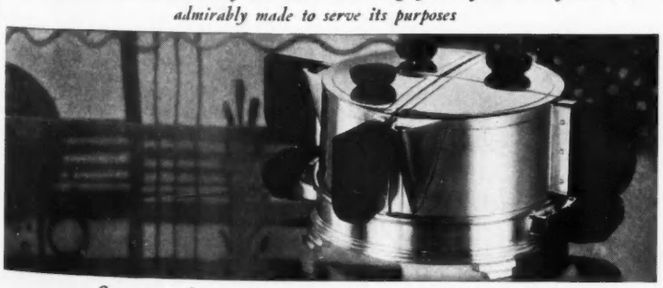
new SOPHISTICATION *in keeping with fine old traditions of* SILVERSMITHING

Decorative expressions of today, these tea services in the modern manner are ideal from the practical point of view for use in dinettes, breakfast nooks, on little tables, or for tea wagons. They are easy to care for and take up little space. The tea services above and below are made by the Wilcox Silver Plate Company Division.

With the return to elegance established by the mode, this gracious and formal new pattern has been created by the Barbour Silver Company Division (above)



This silverware with the charm of the old and the significant freshness of the new is admirably made to serve its purposes



Compact to fit into the scheme of daily living, this service

shown (above) in its tray, and (here) with teapot, sugar and cream holders separate, forms a striking and efficient unit

A SIMPLICITY at once classic and modern marks the new hollowware in International Silverplate. Whether your taste dictates the sophisticated severity of the newest silver, or the gracious elegance and formality of Period designs, you may choose International Silverplate not only with certainty you will secure harmony of shape and pattern, but also a service thoroughly in keeping with the fine old traditions of silversmithing.

Twentieth century craftsmen have simplified silverware to suit the needs of today, making it beautifully appropriate for modern apartments with smaller rooms, where an effect of spaciousness is desired, although space is at a premium. New designs of International Silverplate are in no sense "experimental." They are creations of practical designers who have sensibly studied the decorative trends of our times.

International Silverplate does not go out of fashion. Platters, vegetable dishes, tea services are ideal gifts. They last and are in style for a lifetime. They are guaranteed by a maker whose name has long represented high quality and fine workmanship; yet they are not costly.

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Matching the well-known flatware patterns

In addition to designs as illustrated, special patterns are made to match the knives, forks and spoons of the well-known brands of 1847 Rogers Bros., Holmes & Edwards and Wm. Rogers & Son.

INTERNATIONAL SILVERPLATE

TRADE INTERNATIONAL S.CO MARK

for summer

dresses of chiffon prints with little coats to match for street and evening wear.

women's dresses - - - fifth floor
misses' dresses - - - third floor

SAKS-FIFTH AVENUE

New York

VOGUE

Smart Fashions for Limited Incomes

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CARMEL SNOW, *Editor of American Vogue*

MAIN BOCHER, *Editor of French Vogue* ALISON SETTLE, *Editor of British Vogue*

DR. L. O. MOHRENWITZ, *Editor of German Vogue*

Contents of Vogue for May 11, 1929

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OFFICERS
Condé Nast, President
Francis L. Wurzburg, Vice-President
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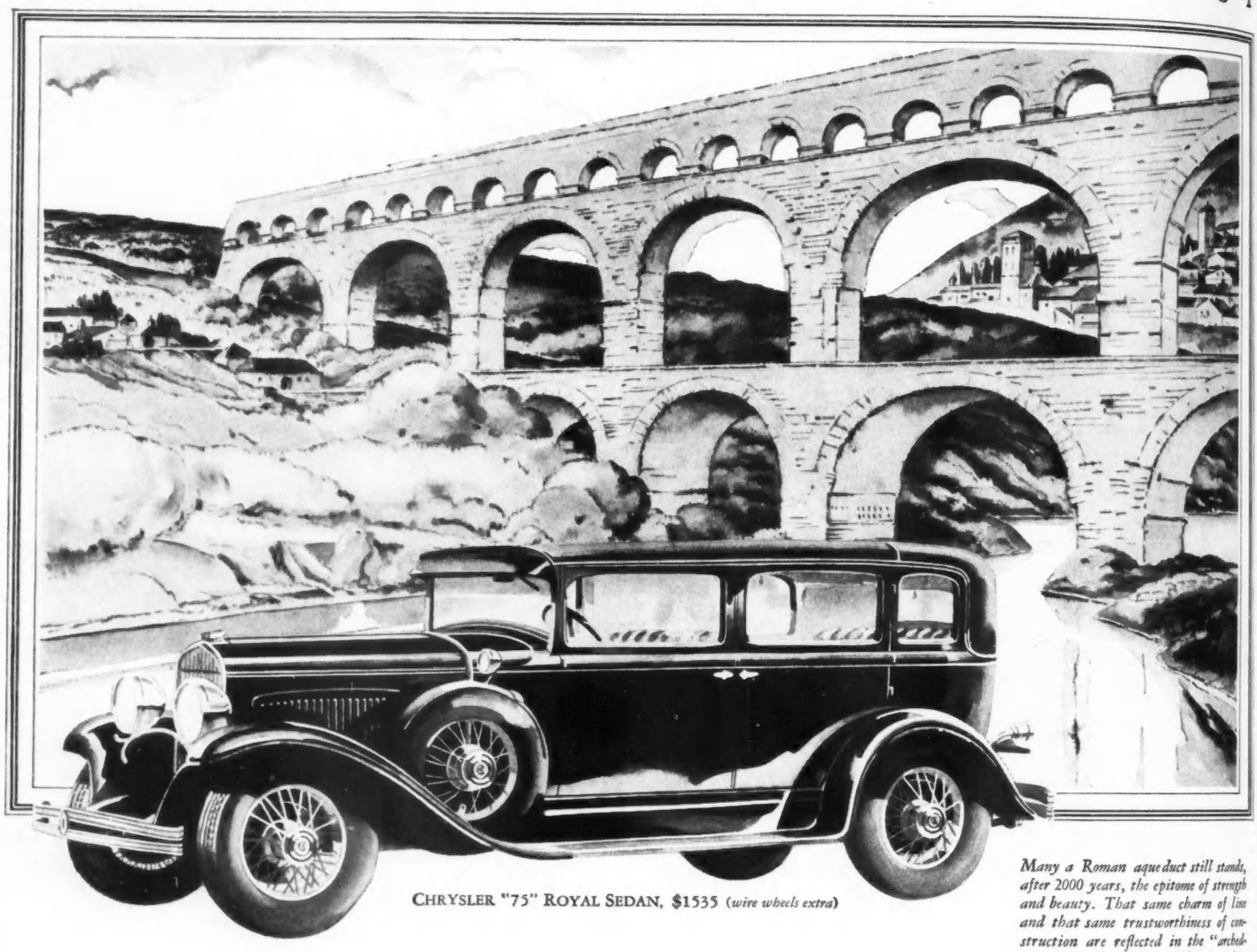
CHRYSLER MOTORS PRODUCT



CHRYSLER "75" ROYAL SEDAN, $1535 (*wire wheels extra*)

Many a Roman aqueduct still stands, after 2000 years, the epitome of strength and beauty. That same charm of line and that same trustworthiness of construction are reflected in the "arched-window" silhouette of the Chrysler today.

A Wealth of Strength Beneath Its Classic Beauty

WHEN the first Chrysler overthrew traditions of motor car beauty and behavior, there was a twofold reason for devising those new practices in design and construction which it introduced.

Chrysler engineers determined to replace awkward bulk with lithe grace, stodginess with alert and zestful performance. Guided by the canons of classic art, they translated authentic principles of beauty into automotive terms.

The second reason for Chrysler's new design was to enhance the utility and dependability of the Chrysler car.

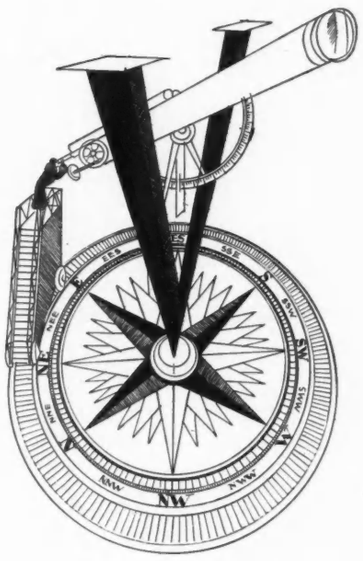
The sturdy arches of the Roman aqueducts which have stood for 2000 years have been recognized as among the finest achievements of man's handiwork.

Not appearance alone directed Chrysler engineers to the aqueduct. The true arch is the acme of strength and rigidity, and so it was the Roman arch that served as a model for Chrysler windows and doors. Thus, solidity and trustworthiness were concentrated at an important point, masked by classic curve and flowing line.

It was not haphazard experiment and accidental achievement that developed Chrysler cars into symbols of grace in motion. They give greater value in performance as well as appearance because Chrysler engineers have never relinquished that twofold purpose of combining beauty with utility, swiftness with sturdiness, and luxury with dependability, in the proved integrity of Chrysler cars.

* * *

New Chrysler "75"— *Nine body styles priced from $1535 to $2345.* * * * New Chrysler "65"— *Six body styles priced from $1040 to $1145.* * * * New Chrysler Imperial— *Nine custom body styles priced from $2675 to $3855. Wire wheels extra. All prices f. o. b. factory.*



VOGUE'S EYE-VIEW OF THE MODE

VERY few women, in this age of feminine competence, would think of proceeding on their charming and efficient way without a trustworthy compass to guide them. Intelligent planning and a certain ladylike, yet firm efficiency have become the means for the smart woman to gain her ends. No one has relied on an appealing helplessness and naturally curly hair since the passing of the day when native feminine good sense was perforce buried under a weight of Victorian conventions, trailing skirts, and towering coiffures.

The True North of fashion is the same for every one, but, with the help of Vogue as a compass, it may be reached by a number of routes, but, on the way, there are all sorts of channels and currents to be avoided or followed, as the case may be.

There are the dreaded reefs of waning fashions, the desert islands of dowdiness, the whirlpools of overpopular styles, and the hurricanes of useless extravagance. All of these are to be avoided, and the prudent voyager takes Vogue for her compass.

Every year, there is a new and enchanted sea of fashion through which the smart woman must go. Changing trade routes, winds and shifting currents and shallows may prove hazardous to the most seasoned pilot, and none dare make the journey unaided. It is fatally easy to drift along last year's course saying, "It's just as good as it was last year," only to find oneself marooned on the reefs of the waning fashions or cast away on the desert isle of dowdiness.

Chart your course, therefore, before your spring and summer journeys, with one eye on Vogue and the other on your pocketbook. The woman who reads Vogue thoughtfully goes straight to her port of Chic, without straying from the route of Smart Economy, and leading the fleet of fashion followers.

Steichen

Mrs. Herbert Hoover

VOGUE

STRANGE things are happening in Paris. Patou is opening a house called Jean Paris, where he will make dresses for around a thousand francs, and the great importance of his spring collection makes this extremely interesting.

• Chanel is opening a *boutique* on the first floor, where she is going to sell simplified Chanels. Sports things at about the same price—I believe the limit to be around one hundred dollars. She also shows a whole series of bows made of petals of chiffon, which appeared in her collection and which look a little old-fashioned. Also crocheted and knitted berets reminiscent of the tam-o'-shanter of years ago. She has even made berets of paillettes, which are very extreme. She also has suède jackets, longish and loose in cut; these would be very nice worn belted.

• Lelong, in his down-stairs shop, has models that are much cheaper than up-stairs, even ready-made dresses.

• At the Ritz, last week, two very smart women wore, with their winter coats, new black unbrimmed felt hats with a short veil in front, in one case; in front and in back in the other.

• At Auteuil, Sunday, one noticed a few spring costumes—these were tailored or semitailored, in light tweeds, black-and-white and brown-and-white being the prevalent mixtures. Navy-blue also is very strong. Blue or silver fox furs were worn to accompany these suits.

• The plain suède shoe was almost the only one worn—in a few cases, with a slight border or application of lizard—the suède being of a colour to match the costume: black, navy-blue, or brown. Suède is used for every type of shoe: pumps, one-strap, and even the two-strap shoe worn with tailored suits.

• The Perugia lizard Oxford in pale pure yellow—the classical town Oxford shape with a high leather heel—is popular in Paris.

• Crêpe de Chine seems to be gaining all the time in popularity as the material for evening shoes in colour.

• Last week at Fontainebleau, at the golf course, a great many of the already mentioned suède jackets were seen, generally in a shade of Havana-brown, and they looked very nice with small brown cloches and mixed tweed skirts. Also many combinations of yellow and brown: a Havana-brown cloche with two tiny yellow quills, a three-quarters length tailored grège-beige tweed coat and skirt, a Havana-brown cardigan, a yellow chemisier-blouse. A lovely blue scarf was worn with a yellow sweater, grège skirt, hat, and ribbed stockings, and brown shoes. Many grège-and-brown combinations and many combinations of shades of blue. Many berets. They continue both chic and popular.

• The Reboux salons have been newly decorated by Ruhlmann. The walls have very wide fluted pillars, alternating with lovely plain spaces. The entrance is like the Temple of the Mode, with pillars, and a lamp hanging from the ceiling. At one end of the room are huge mirrors, and the mirrors before which the *clientes* have their hats made are very amusing. This is a great change after the workroom atmosphere of the old shop.

• Reboux, too, is launching perfumes—four scents.

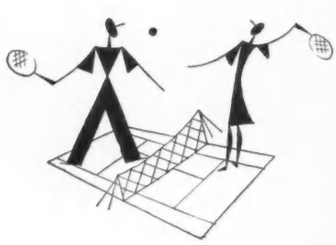
• This same house is featuring hats and scarfs and bags in an ensemble. One is a pale tweed hat with a grosgrain bow in white, orange, and beige. The bag is a flat envelope in a pale natural tweed, and the scarf is of crêpe de Chine in the three colours of the grosgrain ribbons, worked in triangles.

TOLLMANN'S YELLOW JERSEY SUIT AND JEAN LATOUR'S BEIGE JERSEY SUIT; FROM KNOX

• Another set has a bright blue novelty felt hat with a navy-blue serge brim. The bag is of the same novelty felt edged with serge, and the scarf is of crêpe de Chine with one or two incrustations of navy-blue serge. Occasionally, these sets are very well done, but unless they are really inspired, they are apt to look rather commercial.

• It seems, from what has been ordered, that the successes for spring have been published in Vogue. Prints for evening and for day are much in demand. Often, for day wear, they are used for the simple dresses worn with sleeveless cardigans, which seem to be part of the dress. These dresses and cardigans will be worn during the fresh spring days underneath a plain woollen coat—very often seven-eighths in length, sometimes long. The prints have tiny, close motifs. Prints are also used for dresses that have a tunic effect secured through a flat band descending over the hips, with gathered fulness beneath.

• Printed chiffons are sold by Louiseboulanger much more than plain chiffon. The models that leave the hips perfectly flat in back are more appreciated than the ones that have fulness starting from the waist in back. For daytime wear, the tweed ensemble Number "29", with three-quarters coat and diagonal scarf on the blouse, is among the best sellers.



• At Augustabernard's, two of the most popular evening dresses are of white satin and of blue flat crêpe birman. She makes, for the evening, many dresses of these materials, as well as of lace. Her simple evening dresses, which are so popular, continue to have straight foundations with typical diagonal applications. For daytime wear, the Parisiennes have ordered many black woollen runabout dresses.

• Lelong—From the choice of many smart women at Lelong's, it seems that the mode will be more *habillée* than in the past. One-piece runabout dresses for the morning, worn, if necessary, with a mixed woollen coat, have definitely replaced the two-piece models. Printed chiffon is sold in quantities for the evening. Prints for evening are even better than for day. A lot of black for the afternoon. The biggest success of the collection is "Corolle," an evening tulle frock that Lelong has sold to the smartest Parisiennes, and dozens of times to other women, in all possibile colours. Tulle is better for evening than lace.

• NOTES FROM THE RIVIERA—Cannes in the winter is no longer the rendezvous of the chic world that it was up until two years ago. The bad weather in winter and the success of the summer season on the Riviera are partly ac-

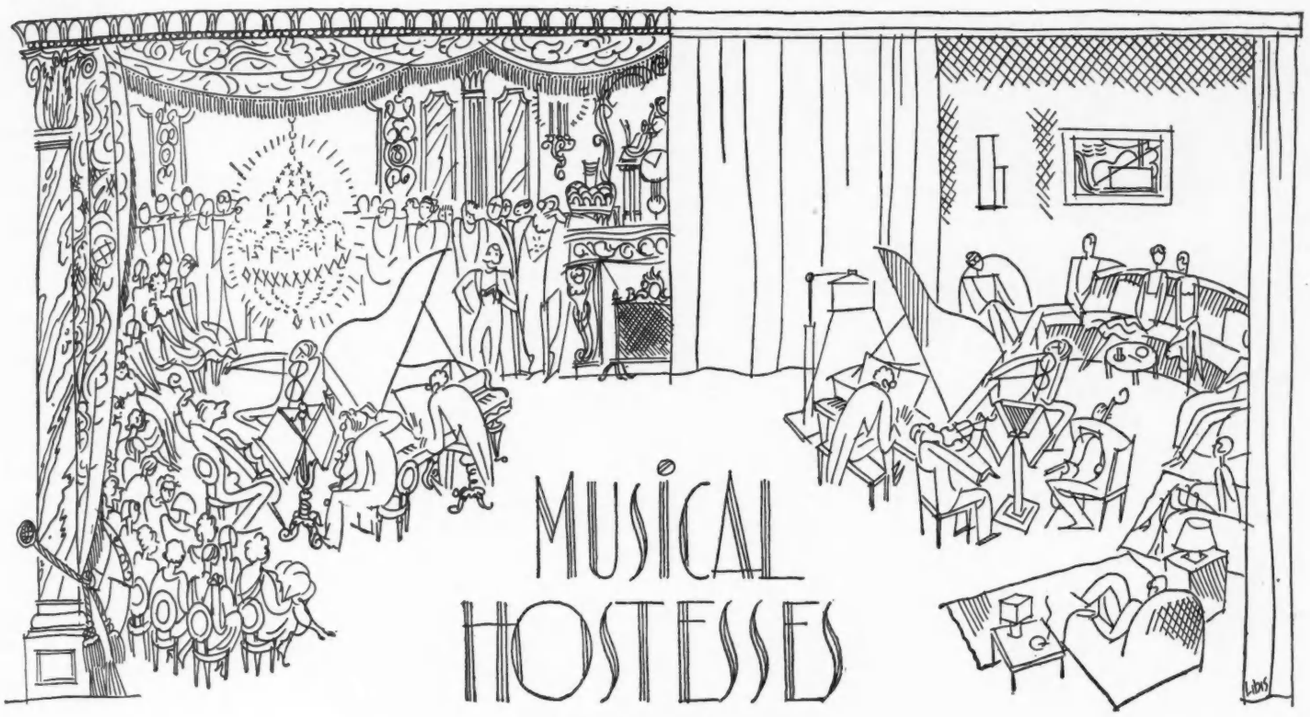
(Continued on page 192)

PAUL CARET'S BEIGE JERSEY DRESS AND ROSE TUSSUR SUIT; FROM HELOISE

COSTUMES FOR TRAVEL

Marcel Rochas designed these costumes, which illustrate three different types suitable for travel. At the left is a one-piece suit dress of black-and-white tweed, which is more comfortable than a suit on warm summer days. The wide belt is of grey suède, and yellow crêpe de Chine is used for the vest and the edging of the flaring cuffs.

The ever-useful long travelling coat in the middle, "No. 26," is made of beige-and-white tweed, and it is distinguished by the very wide revers and the double-breasted front secured at the high waist-line by a broad belt of the material. The high waist-line is also emphasized in "No. 25," the grey woollen tailleur at the right; two models from Knox.



MUSICAL HOSTESSES

AS SEEN BY HIM

THE musical hostess is the most distinguished of our day. She is, perhaps, the one who can give the most pleasure if she asks only people who really care for music and allows them to listen in comfort and in ideal surroundings; that is, unless she is a London hostess. One of the tragedies about all London parties is that four hundred come when two hundred are invited. Every one brings some one else—without always telephoning to ask permission, either—, and so the poor London hostess is confronted with a situation that would spoil the most careful planning. This custom is also followed in New York, to some extent, but, in Paris, it is considered the height of bad manners to suggest bringing an uninvited guest, unless the applicant is a great friend of the hostess and feels entitled to take such a liberty. Even then, permission is asked well in advance of the occasion, by writing a note instead of telephoning the harassed hostess at the last minute.

I remember only one occasion, in Paris, when polite society threw its manners to the winds and schemed, in the most undignified manner, to bring friends to Miss Elsa Maxwell's birthday party, where Kreisler played for two hours after dinner. For weeks afterwards, funny stories were told as to how people got there—people who were not originally invited. And I do not wonder at their persistence, for to have heard Kreisler on that occasion was something never to be forgotten. Every one listened to him in intense silence, and, though the manners of some of the guests might have been open to criticism before they arrived, they were, after their arrival, impeccable—it was art triumphant.

To listen to music in comfort—and, by that, I mean seated on the chairs or sofas of the house, instead of on uncomfortable, hired gilt chairs, placed in rows—is absolutely essential. Overcrowding is all too usual and so disastrous that the few occasions on which I have heard artists under ideal circumstances stand out in my memory like mile-stones. I remember such an evening at the Paris home of the Baronne Eugène de Rothschild, when Lotte Lehmann sang and sang to a chosen company of some seventy people only. Although Madame de Rothschild's house is very large, no one room is of such an unusual size that more than this number of people can sit in comfort and enjoy such a memorable evening. To plan things so is the sign of a perfect musical hostess.

In the list of these, the Comtesse Etienne de Beaumont must be put well at the top, for, in her great square ballroom, which is one of the finest rooms in Paris, one always hears music under the most ideal conditions. There, I recently heard Wanda Landowska give a spinet recital of seventeenth- and eighteenth-century music, which was delightful. This hour and a half of melody was enjoyed by less than a hundred people, seated on the most comfortable chairs in a very charming company.

The Princesse de Polignac is another great patroness of this art. Music is a very serious affair in her gold-and-black drawing-room in Paris, but even more enjoyable are the occasions of her musical parties in the great hall of her palace in Venice. Venice, I suppose, lends something to any party that no other place in the world can supply. I remember one night, some years ago, when Olga Lynn sang a program of Debussy's songs on a red-carpeted barge anchored out in the lagoon, far away from prowling gondolas. There we sat, under the starlight, on gilded chairs from Venetian palaces, and listened to that charming artist in the silence of the night. That was Venice—and I think I can recall nothing more ideal in the way of romantic surroundings.

When I think of musical hostesses, my mind jumps from city to city and from continent to continent, for, after all, those of any consequence are few and far between. There are very few like Mrs. Samuel Courtauld, who, during the season, at her big house in Portman Square, organizes the best music available for her parties, just like the impresario of a concert season or a music-hall; planning in November the music she will have on the seventeenth of May, and arranging accordingly. I can think of other musical hostesses in London besides Mrs. Courtauld, at whose houses I have heard the finest music, but, alas, always under the most uncomfortable conditions, because, being a man, I had no chair to sit on and was forced to take refuge on the stairs, behind one of the doors, or, worse still, by the pantry, where the servants were bustling over the supper, and I have often gone home in despair.

Chamber-music, played to a small company, is the last word in a musical epicure's diet. It is such music as one reads about in Muriel Draper's memories of "Music at Midnight." But, *(Continued on page 172)*

MARIE-ALPHONSINE CREATES A HAT WITH FELT WINGS; AUGUSTABERNARD TWEED AND PRINT ENSEMBLE; BENDEL

REBOUX HAT OF BALLIBUNTL WITH GROSGRAIN BOWS; LOUISEBOULANGER PRINTED ENSEMBLE; BERGDORF GOODMAN

LELONG WHITE CHIFFON GOWN
AND STRASS JACKET; JAY-THORPE

FOR
EVENING,
WHITE

WHITE ERMINE COAT BY
FOURRURES MAX; GUNTHER

J. SUZANNE TALBOT'S WHITE
SATIN DRESS, FRANKLIN SIMON

LANVIN'S WHITE CRÊPE
ROMAIN DRESS; JOSEPH

Cecil Beaton

THE SLEEVELESS SPORTS DRESS

Gertrude Lawrence wears the new Chanel three-piece jersey sports costume in beige, blue and black with a Marie-Christiane hat; Hattie Carnegie

whispers to the girl with nothing a year

SOME ONE has said, "You can not live in the city and not be smart." This statement is, of course, exaggerated, but only far enough to bring out its truth—a truth that becomes "the awful truth" to one who must bring into play heretofore undiscovered ingenuity in order to make both ends almost meet, with a generous sliver of chic filling up the gap.

"Nothing a year!" One becomes almost proud of this phrase when one reads advertisements about how smart it is to be thrifty, when one realizes that here, at last, is a *title* that may be claimed as one's own, when one considers that one's importance is so great that whole articles are written about one. And it is even more satisfying to scout around and unearth bargains that are valuable bargains; or, by thinking and pondering, to do something as miraculous as metamorphosing an old evening dress into a blouse, and then have one's friends volubly admire the results of one's efforts. Satisfying? More than that, it is even thrilling—that hearty, deep-down chuckle at the knowledge of one's own heart's secrets, of one's own wily cleverness.

As a start on this crafty career, nothing is much more sound than the advice to get lingerie without pleating and without lace. Now that the summer is coming on, those little flowered ninon affairs with their edges finely bound in solid colours, cheap, but lasting much longer than one would imagine, are gloriously cool, and, what's more, easy and cheap to launder. It is really preferable to have simple and really good-looking lingerie like this than the pretentious kind, whose ambitions are never realized because of their ruinous profusion of cheap lace, which is so difficult to launder.

We will admit that the needle-and-thread genius is a *rara avis*—almost every one complains that she "can't sew a stitch." However, nothing like genius is required to buy a yard and a half or so of ninon or crêpe de Chine, lay out an old, but highly-prized chemise, and diligently cut the new fabric from the old pattern, running it up with a twirl and a binding by one's own hard-working hand. Lingerie is amazingly easy to make, and its chic is dependent largely on its material and its simplicity of trimming. Nor does one have to be a genius to sew with good patterns, as we all already know. However, if dressmaking is an art but recently brought to one's ken, it is wiser to attempt those practically assured successes, tennis dresses, bathing-suits, underwear, blouses, or the simplest type of summer evening wraps. Sleeveless dresses are a godsend to the amateur whose heart, however stout, quails before an ominous sleeve, screaming to be fitted into a gaping armhole. In prints, cotton or silk, or in dull pastel crêpes de Chine, they are enormously smart, especially with their own special little jacket or sweater. And if one prefers a long coat, born a year ago, this may undergo a sort of face-lifting process to make it thoroughly 1929 by adding a scarf of the same print as the dress.

In the best evening wrap circles, velveteen is an important entry, having been introduced by one of the most famous of the French dressmakers. However, while it is eminently successful in off-white shades and light colours, it should be completely forgotten in black or darker tones—something about the sheen of the fabric makes it look cheap. These velveteen coats or capes are of the simplest cut, often unlined, with no fur, and usually a scarf collar. Satin and flat crêpe are equally smart for summer evening wraps.

And all of this glorious effusion in praise of sewing might be thoroughly in vain if one had neither sewing-machine nor knowledge of where to get one; but, at one of the Singer establishments, 9 East Fourteenth Street, one is perfectly free to bring scraps and pieces and sit singing and sewing at a rented machine for any length of time. There is, of course, a great distinction in the price of a treadle and an electric machine, the one costing forty cents an hour, the other sixty.

Other members of the "hand-sewing" set are the handkerchiefs that are always so convenient to have on hand for a suddenly remembered birthday or for one's own use. The most success- *(Continued on page 158)*

Anton Bruehl

Reptile and brown calf Oxford, Altman; homespun bag, reptile handle, Kurzman; crystal, onyx, and coloured stone necklace, Bonwit Teller; sunburn antelope gloves, Lord and Taylor; green and white suède-finished asters, Saks-Fifth Avenue; scarf of yellow, green and white shantung, Hattie Carnegie

ACCESSORIES FOR A GREEN COSTUME

Anton Bruehl

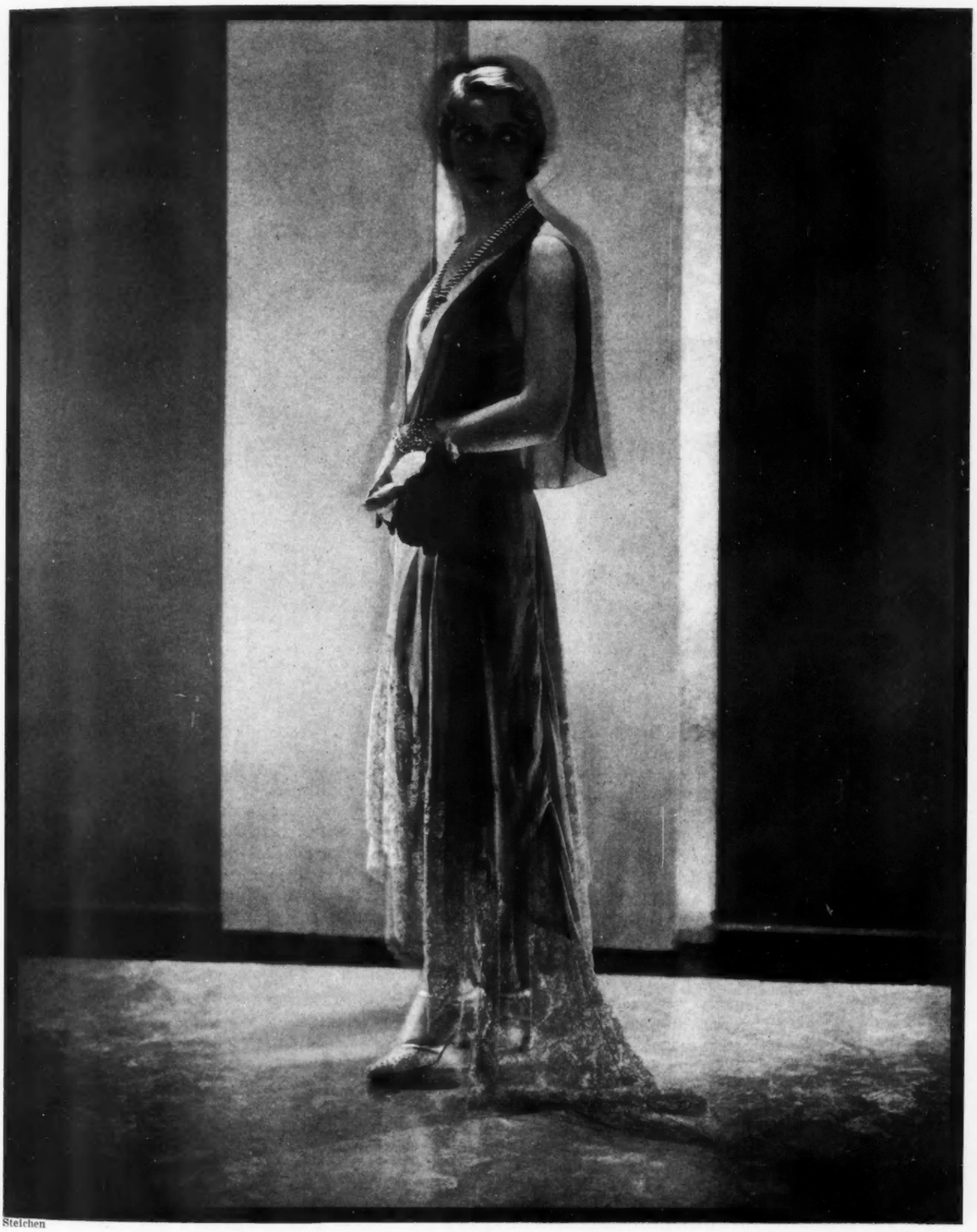
Beige kid shoe with brown trimming, Delman; beige kid bag, slide fastening, handle drawn through onyx ring, Bonwit Teller; necklace of blue glass beads and gold rondels, Saks-Fifth Avenue; beige suède slip-on gloves, Altman; pastel handkerchief with embroidered monogram, Saks-Fifth Avenue

ACCESSORIES FOR A LIGHT COSTUME

Anton Bruehl

FOR EVENING

White moire and crêpe slipper, silver kid bands and heel, Altman; yellow satin sandal, gold kid trimming, Delman; chiffon handkerchief, Lord and Taylor; brocaded lamé bag, slide fastening, crystal ball and ring, Hattie Carnegie; rhinestone link necklace, Saks-Fifth Avenue; rhinestone shoulder-strap clasps and bracelet of crystal, chrysoprase, and onyx; Hattie Carnegie



Steichen

TWO TRAINS

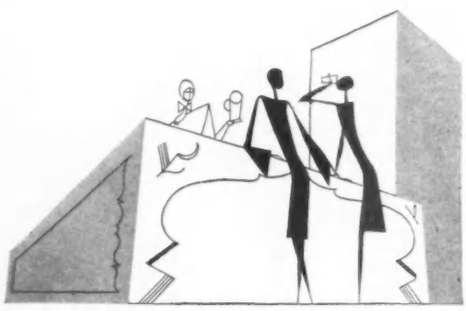
This gracious Chéruit gown of beige chiffon and lace emphasizes the importance of two trains, one falling from either side of the skirt. Flesh coloured mousseline fills in the deep V décolletage, and characteristic Chéruit revers of chiffon appear at the back; from Thurn. Jewels from Black, Starr and Frost; shoes from Delman; posed by Muriel Finley

BAD MERGENTHEIM

CYNTHIA was cynical. She didn't believe in Cures. She had been to two in other years. These, and the Cures that her friends told her about, seemed to share a boring similarity. They were all right, probably, in their way, but they demanded that one have blind faith and a perfectly sustained disregard for expense. Being of a doubting, questioning nature, Cynthia couldn't have that kind of faith. Expense, up to the present chapter in her life, was something that didn't matter the least bit—but now all that was changed. It was tiresome, but she was forced to consider it, because temporal misfortunes had limited her income to a fraction of what it used to be. However, this hadn't spoiled her disposition. She managed beautifully as to appearances and the little necessary luxuries of a lady's life. She lived in Paris, and she was able to be away three months in the year.

This particular year, July and August seemed to have had the effect of exhausting rather than resting her. The heat was just insistent enough to make her nervous. Perhaps, she had done too much visiting—the companionship had been pleasant, but the parties too numerous. And now it was the first of September, and she wasn't at all in the mood for going to Biarritz, as she had planned.

Tony suggested a Cure. That was all very well for Tony; he needed just a little thinning down periodically, and it suited him to go off where he would not be conspicuous while he submitted to the rigours of walks and waters and diet. And he was rich enough so that he never questioned what it cost to go through this simple routine in a smart Cure, where there were gathered together others of his ilk. But Cynthia didn't want and didn't need this kind of Cure. She didn't have to reduce—in fact, she needed a few more pounds. Her digestion seemed to be out of order. She was troubled with a nervous sleeplessness. And, at present, she couldn't afford to spend a great deal of money.



Still, there must be some places in Europe that were simple and unspoiled, where people of that country went, not as a chic gesture, but for an honest remedy for what troubled them. So Cynthia investigated. And she had the good fortune to find one of these desirable havens. Not the only one extant, for there are others, but one that is replete with worth, with charm, with beauty and tranquillity. Thus it was that Cynthia went to Bad Mergentheim.

She went alone. She was not expecting overly much, yet she had an open mind. And she quickly received certain definite impressions. Now, Mergentheim is off the beaten track, yet it is easily reached. It lies, six hundred and eighty feet above the sea, in the northeastern corner of Württemberg. To the north is Würzburg; to the south, Rothenburg; to the east, Nürnberg. Everywhere, the atmosphere of the Middle Ages, all the more precious in its contrast to our modern, nervous life. As soon as Cynthia boarded the tiny train at Lauda, she instinctively felt something of this.

A quarter of an hour later, when she descended at the *Bahnhof* in Mergentheim, it was just dusk, and she could form little idea of what her surroundings were to be. Nevertheless, there was a peaceful welcome in the air, warm and gentle as a caress. In a few minutes, a car had deposited herself and her luggage at the door of a large, friendly building. She was expected and was hospitably greeted. She was taken to her room. What a surprise—and what a pleasant one! Cynthia decided that she would get straightaway into that snowy bed and have her dinner sent up.

Here was no dull, dreary, and depressing room such as one has become inured to finding in well-known hospitals and Cure resorts. On the contrary, such modernity, such gay neatness, such shining cleanliness were as delightful as they were unexpected. The white woodwork was spotless and was enlivened by a black trim. The wallpaper was new and in excellent twentieth-century taste. The use of colour was charming—green and white, with touches of black. The most crisp of curtains fluttered at the windows. And with it all, the room was exceedingly practical from the patient's point of view. A comfortable and immaculate bed; an inviting *chaise longue;* a substantial desk; lights and mirrors generously and skilfully placed; admirable furniture, part of it built-in, so as to be out of the way, yet spacious. Cynthia's cynicism was at once so placated that she went early to sleep with a feeling of utter contentment.

Next morning, she woke to a sunny day. It was very early, yet she felt beautifully rested—*"gut ausgeschlafen,"* one might say. So she bathed and dressed and set out to see what manner of place this was that she had come to.

A few steps brought her into the *Kurhaus* garden, cool and green and flowery. Not a limited terrace where all must pace jerkily up and down, but a garden of winding walks and arbours and sheltered nooks, bordering on the little river Tauber and connected by a bridge with the *Schlossgarten.* Cynthia passed people who were walking along the paths, holding tall glasses from which they occasionally sipped. So she followed a Germanic figure with an empty glass, and she noticed that he delivered this glass at a spring. Here were white-uniformed girls dispensing the waters. Cynthia did not know which *Quelle* this was, or whether it was the particular one for her, but she took a chance. She was given a glass of warm *Karlsbrunnen,* (*Continued on page 154*)

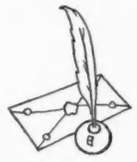
Cecil Beaton

MISS MARTHA KOUNTZE

Miss Kountze is a daughter of Mr. and Mrs. de Lancey Kountze and a granddaughter of the late Mrs. Luther Kountze. Mrs. Grafton Minot is her aunt, and Miss Helen de Lancey Kountze is her younger sister

THE LOST ART OF WRITING

IS IT WORTH REVIVING WHILE IT STILL EXISTS?



NOT long ago a gentleman, in addressing the American Paper and Pulp Association, declared that the art of letter writing was becoming as obsolete as the use of good English. Oh true, true, true, and rather sad to contemplate, for ability to express oneself clearly and charmingly should not be lightly lost; moreover, a handwriting of character and distinction is an asset of which any one who wields the pen may well be proud. The trouble with the business world is that speed has become all too important to it—more important than courtesy, or even accuracy. The trouble with the social world is that, like Mrs. Dombey, it won't make any effort. The business world doesn't write by hand at all. The social world in general writes as little as it can help and, on the whole, untidily. Some forty years ago, a certain young man was once heard to apologize for an ill-scrawled note with the whimsical remark that he had no handwriting, he just made letters rather badly. And that would be an accurate apology (if the writers considered any necessary) for half the notes of this day and hour.

Telephone, typewriter, telegram, take the place of the pen nine times out of ten. Before long, business men may be making neat crosses above their machine-written signatures, unless some one guides their stiffened fingers to the formation of their names. As for expressing themselves, except by dictated words, they will find it absolutely impossible. Society may still fill in names and dates on the engraved invitations it sends out, and groaningly scribble its answers to such invitations from others as it receives; it may continue to indite brief social friendly notes, but—if the most modern fly-tracks are any indication of the future ones—they will be practically illegible.

Ladies and gentlemen of the leisurely years had a beautiful technique in both what they wrote and how they wrote it—to say nothing of the fine paper they used. The spirit of the composition, the dash and dignity of its presentation, were characteristic of the times when people afforded themselves elegance. Self-expression in letters and penmanship was easy, polished, and considered admirably worth while. The very beginnings and endings of business letters, within middle-aged memory, had a delightful swagger when written by one high house to another—"Gentlemen, your favour of the 16th inst. safely received and the contents noted." "I have the honour to be, gentlemen, your obedient servant." How it draws one to attention! And the care which was taken—not so very far back, either,—to teach the young a beautiful handwriting, and the proper forms and spacings for ceremonious and unceremonious correspondence made such note-and-letter writing into an art. An ultra-polite hostess wrote, "Mr. and Mrs. Frederick Dalance request the pleasure of Mr. and Mrs. Middleton's company on such and such a day," and an ultra-polite guest wrote back, "Mr. and Mrs. John Jay Middleton accept with pleasure Mr. and Mrs. Dalance's kind invitation"; each alluding to the other as the only Middleton or Dalance in existence.

We may laugh, but there's a subtle courtesy conveyed, which has a smartness all its own, and while hordes of would-be social persons, without cultivation, good breeding, or anything but money and push, are fancying their money and push will get them anywhere, it is a comfort to feel that, above the heads of the hordes, the initiated still recognize one another by a thousand little signs such as these. The particular example given is unimportant—a mere nothing and almost unknown to this generation, an interchange of civilities leading to comparatively nothing. And yet how pleasant to think of having the leisure to practise politenesses that lead to comparatively nothing! What a luxury; what a fine, restful way of living!

More laughter may be heard here. Well, it's easy for people to laugh at what seems meaningless to them; all the same, we have an idea that the medical profession approves of all leisurely arts particularly for women. Quiet letter writing, flower painting, cross-stitch, and such like pastimes soothed the nerves in an age when they were less in need of soothing than they are at present. Vogue's point of view is more social. We imagine that, as a sex, women were more attractive when they cultivated gentle pursuits; when reading, writing, sewing, painting, and playing the piano were part of every lady's education, to be enjoyed for the tranquil pleasure they gave those who practised them, and the agreeable lack of haste they suggested. To command our own time, to do slowly and well what can only be done well when it is done without hurry, is the last word in elegance.

seen on the stage

by David Carb

A HOLLYWOOD potentate, suffering one evening from an attack of ennui, decided that a little chat with a friend—a dramatist—might ease the pain. It was exasperating, of course, to have to wait while a battalion of secretaries and long-distance operators strove to make connections, for the friend happened to live in New York and happened also not to be at home when wanted. But, eventually, the efficient army of servitors located him and brought him to the telephone. In the course of the conversation that ensued, the cinema captain suggested to the play maker that he journey across the continent and write the story and the dialogue for a talking picture. "Why should I?" asked the voice. "I have the whole dramatic field here to myself."

Even allowing for the usual artistic exaggeration, that approaches the truth. The Gold-Rush of 1929, the temporary Great Hegira from the Atlantic to the Pacific has drawn quantities of talent away from the legitimate theatre, talent of all degrees and of all kinds—creative, histrionic, directive, scenic. Playwrights in large numbers, actors—some to perform, others to teach the erstwhile silent how to act and how to speak—are labouring in the widely advertised California sunshine, dazzled by the lethargic light and rendered ecstatic by the fabulous rewards their work brings, at the same time loathing the environment in which they must do it; the anguish of homesickness and the gleeful gloating that comes with sudden, unexpected wealth alternately predominating in them. Their disappearance in the huge maw of the speaking pictures has left a great gap in the New York theatre; that is partly responsible for the loud wails along Broadway predicting the imminent demise of the drama, the theatre's low quality this season, and the general public indifference.

On the other hand, another school of authorities, growing larger all the time, insists that the departure of the artists of the drama is purgative; that the ones who have a true dramatic flair will remain and will help to extricate the legitimate theatre from the bog in which it has floundered these past few years—the bog of mediocrity and often worse, caused by every production being designed to please all grades of taste; the sogginess that results more frequently than anything else from holding rigidly to such a slogan as "a knock-out or nothing," arrant commercialism, flagrant imitation, a thousand destroying factors.

Whatever their effect on the future of the theatre, they are gone—those artists—some for a brief time, the majority for a long period, many, perhaps, forever. And the first

Steichen

Phil Baker

Phil Baker, as conférencier extraordinaire and piano-accordionist, brings dual talents to "Pleasure Bound," the continuously lively new Shubert revue

obvious result of their absence is the confusion of readjustment, the same sort of confusion that the discriminating public experiences when it attempts to "make up its mind" about the talking pictures.

The subject has a limitless number of facets, whole treatises could and doubtless will be written on the rivalry between the theatre and the "talkies," whether the ascendency of one means inevitably, automatically, the crushing of the other or whether they are entirely different art forms that can flourish side by side, indeed stimulate each other—the "talkies" draining off that public which has in the last half-century lowered the theatre's standard by forcing it to cater to a miscellaneous taste. Such considerations are not our concern, here at this particular moment. But one angle of the subject requires attention now.

The actor subsists largely on the direct response of audiences; how will playing into a machine and getting vicariously whatever reaction there may be to his histrionic endeavours, how, when the novelty has dimmed, will that affect him? His idea of the value of money being notoriously naïve, will he, after a dozen or so salary checks for fabulous amounts have been handed him, and feeling financially secure enough to buy the universe, will he hurriedly flutter back to the theatre where he can meet audiences face to face? Will that send the deserters creeping back into the arms of their first and true loves? We shall know before long.

Meanwhile, something else confronts us. The levelling-down tendency, so apparent in recent years, in taking the *beau geste* from both the design *(Continued on page 150)*

Sheeler

Miriam Hopkins

Miriam Hopkins, guest artist with the Theatre Guild, appears in Frantisek Langer's play, "The Camel Through the Needle's Eye"

SOUTHERN SHOOTING

BY SHIELA BURDEN

TRAVELLING south through Georgia, we saw from the train window plum-trees in bloom, people rocking comfortably on their porches, and lazy mule teams kicking up the dust along the roads. In the late evening, as we neared Thomasville, the frogs began croaking, and, in their soothing melody, the last thoughts of New York's snow, ice, hustle, and traffic laws faded.

Refreshed by a delicious night's sleep and invigorated by a real Southern breakfast, we started quail shooting early in the morning. Bundled in coats and loaded with guns and ammunition, we motored to our starting-point, where the dogs and horses were awaiting us. The dogs barked, their handlers whistled, the horses stamped, and we were off, the morning dew still on the grass. This particular part of the country is rolling, with here and there a small pine wood, a tangled swamp, or a lake, while in the meadows are clumps of majestic live oaks.

It is very pretty to see the dogs work, running at full speed until they scent a covey of birds, when they abruptly come to a point, standing rigidly, with their tails straight out, until we all jump off our horses, take out our guns, and flush the birds. When the shooting is over, we remount and contentedly resume our ride through the fields and sun-splashed woods. The combination of a horse, a beautiful warm day, and the sight and smell of pine-trees inspire in me such a sense of vagrancy that I am almost disappointed when the dogs come to their next point and the excitement and enthusiasm arouse me once more.

THE ORDER OF THE DAY

Really to enjoy quail shooting, one must be suitably dressed, as the briars can make one's life miserable; heavy breeches, high walking boots, and a closely woven jacket are necessary. For warm days, a linen jacket is very comfortable, but it is always better to keep a heavy coat in the car, as the mornings and evenings are often brisk. On non-hunting days, one wears light woollen dresses, and, in the evening, only the simplest tea-gowns. A woman unused to handling a gun can not be too careful of it and can not exercise too great caution, particularly when loading or when walking up to a point.

Luncheon is a big event. First, a particularly warm and lovely spot must be chosen, then the lunch basket, which has joined us in a wagon, is unpacked and a variety of delicious foods disclosed. The quail are cooked to just the right point on an open fire, and every one eats much too much. It is hard to bring to a close a post-prandial nap in the sun or the dreamy contemplation of a buzzard swinging across the blue sky. Even the best shots are not quite so steady directly after luncheon.

Riding home in the evening, we pass through moonlit swamps in which cedar-trees grow out of the slimy water in weird shapes, the Spanish moss hanging from their branches like so many ghosts. It is comforting on coming out of them to see the lights of home, twinkling across the valley.

THRILLS AND WILD TURKEY

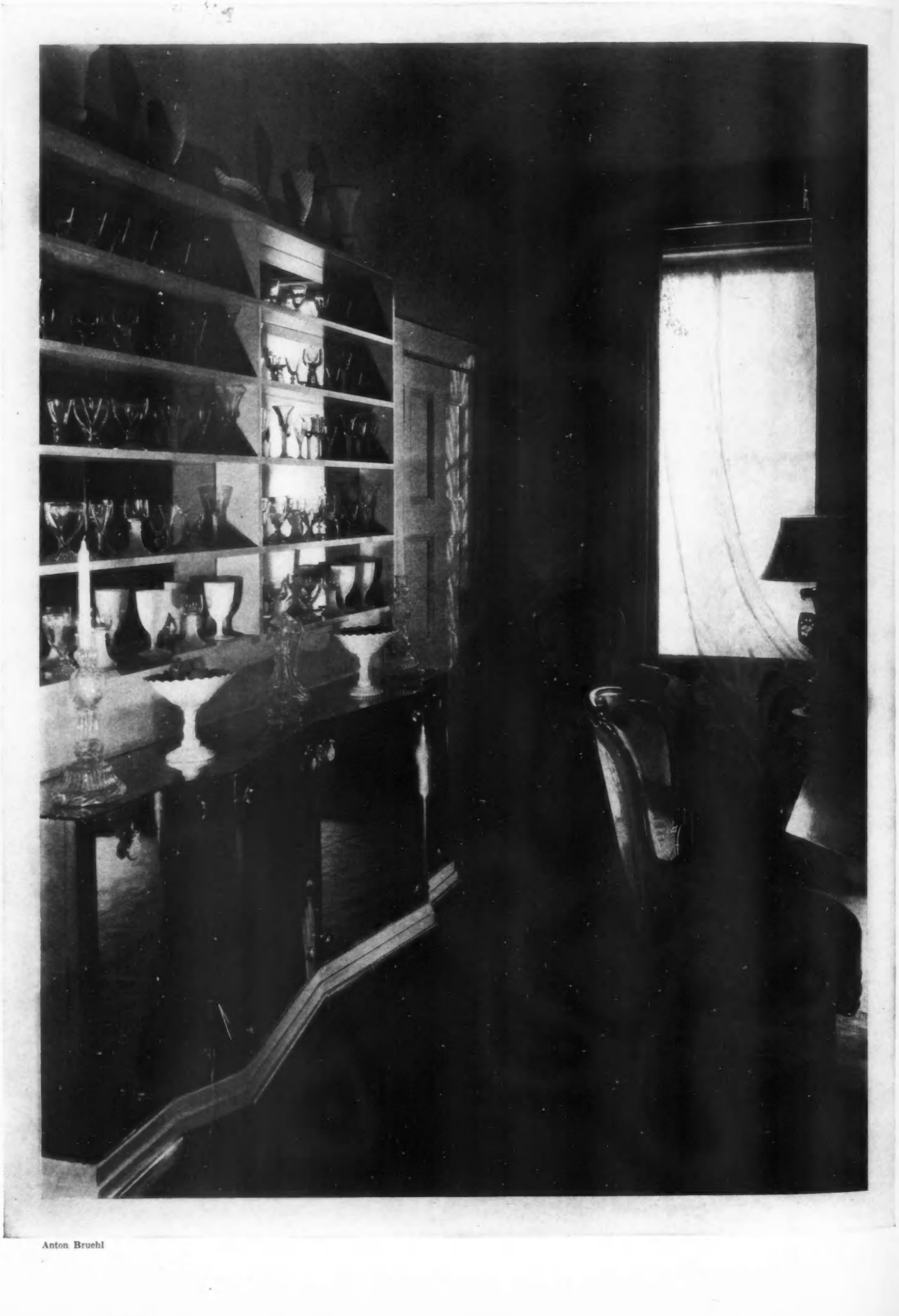
One memorable morning, I had my first wild turkey shoot. We went more out of affection for Norman, whose darky enthusiasm we dared not disappoint, than from any anticipation of pleasure. Shivering and miserable, we got up at six o'clock and, in the pitch-dark, crept up to the blind. This is made of small pines and can accommodate three people. It is placed at the edge of a field to which the turkey often come to get their feed. We sat on two hard low stools and obeyed Norman's instructions, which were not to move a hair nor make a sound. It began to get lighter, and the indistinct shadows about us were taking their accustomed shapes and losing that peculiar magic of the night—that mysterious time when all nature seems to wake up to a life of its own and only man, rather frightened at the strange aspects of the familiar places that he thought held no secrets for him, seems to be left out. That ominous black mass, which I was sure was moving towards us, was, after all, only a pine stump, and that fantastic arm reaching towards me was but a lovely clump of jasmin *(Continued on page 142)*

Mrs. Heyward Cutting, Mrs. Benjamin Moore, Mrs. George F. Baker, junior, Percy Chubb, Esq., Harold Fowler, Esq., Benjamin Moore, Esq.

Mrs. George F. Baker, junior, and Harold Fowler, Esq., at luncheon during the Field Trials of the Georgia-Florida Field Trial Club

(Above) Mrs. Heyward Cutting, with her two handsome pointers

(Left) Colonel Lloyd C. Griscom and his sister, Miss Frances Griscom



Anton Bruehl

Anton Bruehl

a modern and victorian dining room

Two problems of interior decoration have been successfully solved in the dining-room of Mrs. Willard Force's house on Eighth Street, New York. Modernism and Victorianism have been combined to achieve a modern effect, and the modern pictures have been hung, not as decorative notes on a wall, but as works of art existing in themselves as such. Lucile Blanch's flower-piece hangs between the windows, which are curtained in grey velveteen and a patterned grey Rodier voile

Raoul Dufy designed the rose-and grey Bianchini-Férier brocade of the Victorian rococo chairs, which are painted in grey, and the carpet is grey, also. The octagonal table top is pink with a marbleized design. The mirror buffet, containing a collection of rare Tudor glass, was designed by Bruce Buttfield, who collaborated with Mrs. Force in arranging the room, and its cool simplicity of surface and design contrasts amusingly with the florid shapes of the Victorian alabaster lamp and centrepiece

Anton Bruehl

Faience figure, "The Sea-Rider," designed by Jean and Pol Gauguin; executed for Bing and Gröndahl in Copenhagen; mirror by Süe et Mare

MODERNISM?

BY EDITH MORGAN KING

I DATE our conversion to modern taste in decoration from the summer of 1925, when we visited the great exhibition in Paris. That experience did the trick—though heaven knows just what "doing the trick" means! Mr. Ivins, in a brilliant article in the September "Arts," comes nearer than any one else that I know to a successful analysis of that experience—that surrender of self to a new and entirely unexpected revelation of beauty, which can only be described as a conversion. For the experience is a change in feeling, not a concession to logic.

"Taste," Mr. Ivins insists, "is determined by feeling and not by thinking. Art of all kinds," he says, "is always undergoing change—and the fundamental reason for this is to be sought in the fact that any one who really feels, needs, from time to time, to escape into other and new fields of expression and form. It is because of this that any theories of immutability, of rightness and wrongness in art, are foolish attempts to mathematicize things which lie outside the realm of intellectuality and wholly within the domain of feeling, where the first law is that of change as a means of escape from boredom."

His advice, accordingly, is to trust to our emotional responses to form our taste—only making sure that these responses are frankly sensuous and emotional, and not the dishonest products of fear, snobbishness, or vanity.

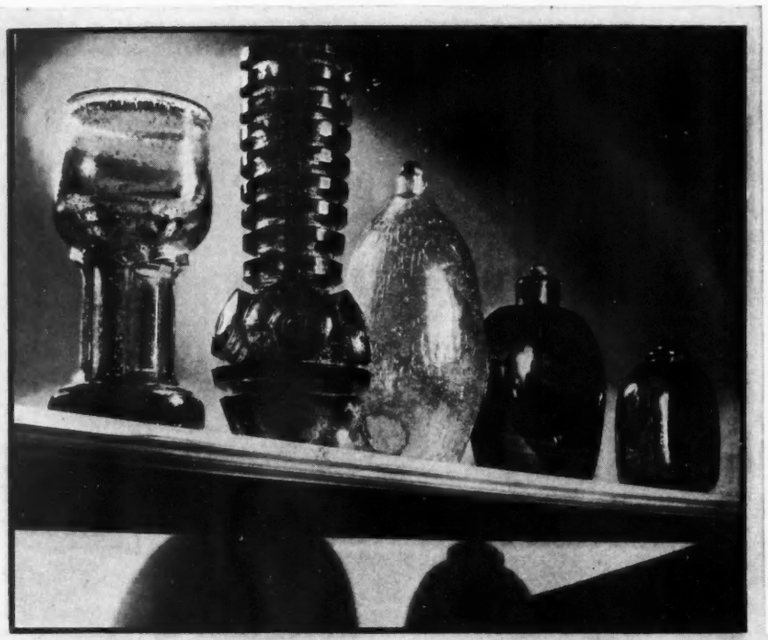
It was as modest converts to some such still unformulated creed that my husband and I started, last summer, on a tour of Denmark, Sweden, Germany, and France to find out for ourselves what contemporary architecture and decoration *was really like,* and it was with the following modest conclusions that we returned.

Denmark, we discovered, was unobtrusively engaged in studying the past and, more particularly, the style that flourished in Europe in the first twenty years of the nineteenth century; Sweden was working on a purely national program in the hope of developing an essentially "Swedish" style; while Germany, more advanced and authoritative in architecture than the other countries that we visited, was not developing a style of decoration comparable in originality or significance to its architecture. France, on the other hand, though she had not been in the architectural field so long as Germany, had created in the last ten years a rapidly evolving series of styles in furniture and decoration, which seemed to give promise, through their restless vitality, of developing eventually into a more or less fixed modern style that would be accepted and adapted by the rest of the civilized world in much the same way that, one might say, the styles that we speak of as the "Louis-Quinze" or the "Empire" styles of decoration were accepted and adapted in the past.

As it turned out, we were wise to go to Denmark first, for we found that this small country provides a convenient stepping-stone or, rather, a logical suspension bridge between the "old" and the "new" styles. By the "old" style, I mean the classical revival of the early nineteenth century, which collapsed about 1830 and slid into the muddy chasm of mid-century Victorianism. By the "new," I mean the engineering efforts now being exerted to build on the other brink of this aesthetic void a twentieth-century style that will meet the physical and psychological requirements of contemporary civilization.

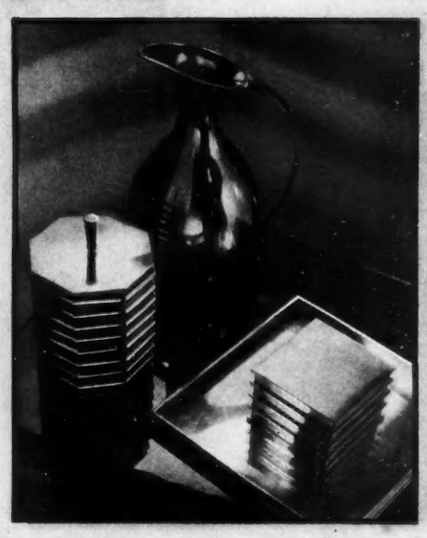
The Danes are, at present, almost exclusively employed in studying the remains of the last true style—that of the Greek Revival—and, thus far, do not seem to have evolved anything startlingly new as a result of their impassioned contemplation of the past. The Neo-Greek mode is now intensely fashionable in Scandinavia—one can not grasp this fact too firmly. The decorative arts in Scandinavia—that is to say, in Denmark and Sweden—are, for the time being, quite unrelated to the cubistic, geometric "modernism" that the average American associates with sky-scraper furniture, Saks' window-displays, or Viennese ceramic monsters. Danish decorative art is, on the contrary, discreet, charming, and a little *"triste."* Sedateness is, I believe, a Danish national trait, and it is everywhere revealed in their architecture and decorative art.

Compare, for example, the wares displayed in the New York shop of the Royal Copenhagen Manufactory with the products of the Wiener Werkstätten or the Deutsche Werkstätten shown by Rena Rosenthal on Madison Avenue, and you will see to how slight an extent Denmark has been affected by the Modern Movement in the rest of Europe. *(Continued on page 162)*



(Above) Superb pieces of abstract sculpture by the maître verrier, Maurice Marinot, who is one of the most distinguished modern craftsmen in Europe; imported by De Hauke and Company

(Below) Modern glass pitcher, by Marianna von Allesch; bowl, by Wilhelm von Eiff; goblet by Fachschule at Zwiesel; engraved wine-glasses from Wiener Werkstätte; imported by Eugene Schoen



(Above) Exquisite examples of the silversmith's craft in the attractive new silver shop of Emil Lettré, in Unter den Linden, Berlin; imported by Eugene Schoen

Anton Bruehl

(Above) Modern silver inkstand, tobacco jar, and pitcher designed by Kay Fisker, for the firm of Michelsen, court jewellers of Copenhagen; imported by Eugene Schoen

PRACTICAL EVENING WRAPS

Patou has handled black net like cloth in the seven-eighths length coat at the left. It is worn with a black net evening gown, though it would be equally lovely with a printed chiffon dress with black in the design; from Jay-Thorpe. Unlined rose-red velveteen fashions the Vionnet wrap at the right, which has an interesting one-sided blue fox collar; from Hattie Carnegie

SMART ECONOMY

"ONE of the best-dressed women in New York," "Well known for her great chic," "One of the smartest women in the world"—how often these expressions are heard! We all know such women—their pictures adorn the magazines and papers, their signatures and secrets embellish the advertisements. And yet, exactly what do these terms convey? Are all of these women equally well dressed? Do they dress alike? How do they go about it?

Vogue knows the three separate types who are usually described in these glowing words, knows them, and understands their clothes philosophies and their methods. And, because of their difference in attitude, we are going to discuss them in detail.

First, let us consider Mrs. A., who is so rich that it almost takes Einstein to figure out her income tax. She is always seen at the right place at the right time. She goes to Paris at regular intervals to order her clothes, and she always wears *the* successes of the season. Her wardrobe is so large that she has no idea of how many frocks and coats and hats and shoes she does own. She buys everything that pleases her fancy—and her fancy, as George Macdonald said of God, is easy to please and hard to satisfy.

The newspapers are full of what she wore and where she wore it. At Palm Beach, she appeared in gaily flowered pyjamas, carrying a parasol to match. At a polo match, she was seen in a Paquin coat trimmed with fox fur. She played golf in Chanel's *dernier cri*, the sleeveless jersey sports frock. The night of the opening of the De Luxe restaurant, she swept in, gowned in the latest and loveliest of Louiseboulanger's picture frocks. The snap-shot taken of her the day she sailed for Europe shows her wearing

(Left) This Louiseboulanger suit of grey-blue tweed has a seven-eighths length collarless coat, a box-pleated skirt, and a blouse of beige wool shantung painted in bright blue and black; from Hattie Carnegie

(Right) This Louiseboulanger dress of beige-and-blue crêpe de Chine has a sleeveless jacket; from Rose Clark (Above, middle) The Agnès satin turban with ear-laps is adjustable; turban and sables from Best

(Upper left) Grey-beige tweed fashions this Vionnet coat, which buttons snugly at the hipline and has a navy-blue leather belt and a navy-blue and grey scarf. It may be worn as a coat-dress during the cooler days of the spring and summer; from Bendel

(Lower left) This is another version of Chanel's sleeveless sports frock and jacket, which is also worn by Gertrude Lawrence on page 88. Natural coloured jersey resembling tweed with a blue plaided design is used in this instance; from Bergdorf Goodman

a black breitschwantz coat with a knot of orchids pinned on one shoulder.

And on every one of those occasions, Mrs. A. was all wrong! She owned the most beautiful clothes, and, yet, she failed utterly in being well dressed, press reports notwithstanding. And why did she fail? Simply because she was completely lacking in any sense of appropriateness and had, instead, an unfortunate and unerring faculty for wearing the correct thing at the wrong place.

The Chanel jersey frock was never meant for any active sports, although it is perfect for the onlooker and would have been just the thing for the races! A picture frock should never appear in a restaurant setting where the simplest of Chanel's little chiffon frocks is appropriate. While as for wearing the most formal of fur coats on board ship, with a large corsage of beribboned orchids plastered on one side—well, a woman with good taste would never dream of doing it for one minute. And so it goes with all the rest of her costumes. The silly woman has as many clothes as Queen Elizabeth, yet her constant cry is, "Nothing to wear!" Strange how often those two conditions go hand in hand. She buys and buys, but she is always obviously dressed. She never learns any better. We would shed a tear for her waste of time and money, but, luckily, she can afford to squander both.

Mrs. B., on the other hand, has an innate good taste and is always appropriately clad. This sense of appropriateness is, of course, largely a matter of experience, and hers has been both cosmopolitan and colourful. She is famous for her good clothes, which are well chosen and worn in their proper settings. But—and there is a fatal but —Mrs. B., too, is a failure as a well-dressed woman. She is careless to an appalling degree about the details of her appearance. Her coiffure, her accessories, her colour scheme as a whole, just fail of being right. It takes time to have one's clothes perfectly fitted and to choose the accompanying accessories for every *(Continued on page 146)*

(Right, opposite) Paquin, who is noted for subtly distinguished evening gowns, created this beautifully cut model of pale yellow crêpe. A bow of the fabric gathers the fulness of the skirt to the back, and a higher waist-line is suggested; from Thurn

Hoyningen-Huené, Paris

ALONG THE PARIS QUAIS

Bright blue velours léda is used for the Augustabernard suit at the left, "No. 298," and the beautifully cut, slightly flaring three-quarters length jacket is collared with silver fox. The Camille Roger toque is of black felt and straw. The light blue woollen O'Rossen suit, "Flâneur," with a belted jacket, is faced with white woollen and has a white crêpe blouse; from Altman. The natural coloured straw hat with an upturned brim is by Maria Guy

BEFORE the little snort (the snort of incredulity permitted even the most perfect lady) escapes you, on reading this title, let me hasten to explain that three hundred dollars a year did not buy me annually one of those complete outfits so dear to the heart of the professional budgeteer. You know the sort of thing, beginning with four pairs of silk bloomers and ending triumphantly with two hand-bags and twelve linen handkerchiefs—a sort of layette, as if you entered the clothes year "without a stitch to your back," and, after wearing out exactly the required quantity of garments, you proceeded to an entirely different sort of wearable, say, rompers or panty suits! This is far from being such a model budget. It is merely the account of how, on three hundred dollars a year, I did keep myself appropriately dressed for the normal social life of a small city, which, of course, calls for more diversity of clothing than a metropolitan or a smart country life.

I was born into this new clothes world with a good fur coat, an evening wrap, a fox fur, and a small, well-selected trousseau suitable for spring. On the other hand, I kept my wardrobe replenished on this little sum for several successive years, those first lean years of our rash and joyous marriage when our elders were saying it couldn't be done—and we did it! And for another hundred dollars a year, to allow for a coat purchased out-of-season every third winter and more replacement of lingerie and other such cogs in the feminine machine, I could have kept myself going indefinitely. I don't say I would have *liked* it, but I could have done it! I was at a disadvantage, too, in that I am capable of only the most elementary sewing; but I had a compensating advantage, an average, size-eighteen figure, so that I could "walk into" bargain clothes.

There are a few obvious canons to observe in order to maintain a successful wardrobe on almost nothing. I fancy you know them as well as I. The first of these, of course, is one now generally accepted, of which Vogue was long ago the pioneer: the selection of one becoming and practical colour, building the wardrobe around it so that accessories may be interchangeable. Another requisite is that each purchase be so unobtrusive in colour and line (this does *not* mean that it should be undistinguished or dun coloured) that you can enjoy wearing it for two years. You must avoid seasonal clothes, too, as far as possible. The present vogue makes it easy to do this with its all-season felt hats and sports clothes, although there is still to be resisted the lure of the velvet dinner-dress along about Christmas time and the maline-touched bouffant taffeta spied on some hot August bargain hunt. You can not, in general, afford these luxuries, for they will not provide you with enough variety in midwinter and midsummer, especially in a small place where you see more or less the same people at party after party. On the whole, too, plain colours are safer than figured materials, since every dress must take a conspicuous and strategic position and hold it until it dies on its feet. Of course, you can't make hard and fast rules about clothes. Two of the most successful dresses I ever had were a caramel velvet dinner-dress bought for twenty dollars at an end-of-the-season sale and an old-blue and gold flowered chiffon that was apparently timeless! Right now, some of the figured taffetas are good all the year 'round and have the further advantage of being gay and suitable for both dinner and dancing parties. Still, the general rule holds good: lace, chiffon, and satin in clear becoming colours for evening; plain coloured crêpe satin, crêpe elizabeth, and georgette crêpe for day wear and for "semi-dress," the latter of no great importance to New Yorkers, but indispensable in a small place.

The universally becoming and ever smart black is the best choice for a winter street and bridge outfit. Browns or dark blues could be substituted, but think of the complications in trying to tie up the new shades with last year's dresses and hats—not to mention the wraps that you must wear so many seasons! And, somehow, three black dresses hanging side by side in a closet are three dresses with special characteristics, but three navy-blue ones in a row would be a bore! Avoid black satin when you have only one new dress for day wear, for it will not be quite *quite* in warm weather, and it is a trifle too dressed up for the street, anyway.

Let me give you a detailed example of my annual expenditures, taking one particularly successful annual wardrobe. (This budget is reproduced at the bottom of page 174.) And let me explain how I was able to buy some of the things for such incredibly small sums. I apologize for the descriptions of specific garments, for my taste is far from being a criterion, but they will make it easier to show how different outfits were made up by a process of fitting together the harmonizing parts.

The prices quoted are a severe strain on the credulity of one who has never had to seek them, but I could tell you where I made each purchase, and, by watching and biding your time, you, too, could pick up such bargains, if not in the selfsame shops, in similar shops around the corner. The annual black dress, the tweed suit, the black wrap, and the dinner-dresses had to have good conservative lines and be made of materials of excellent quality as they were subjected to constant wear. I looked for these, therefore, at the expensive shops during the end-of-the-season sales, when I paid only a fraction of the original prices. For every woman knows that in a small exclusive shop, the left-overs must be sold for what they will bring after the first flush of the season is past; nor can any frock *(Continued on page 174)*

THE art of specialization is being so highly developed that now we would throw up our hands in horrified amazement if we learned that Mrs. Diddle, reputably smart, appeared at an evening function wearing the same colour of powder or lip rouge in which she was seen at four o'clock in the afternoon. To avoid any such extravagant gestures, Madame Carrier Belleuse, from the Maison Lélu in Paris, has installed herself in Saks-Fifth Avenue for the sole purpose of opening a make-up department. Here, she merely looks at one, hastens to her boxes of innumerable shades of powder and rouges, and, in less than no time, has mixed a blend that, as far as flattering effects go, is perfection itself. Also, if one has an urge for a particular shade of red or blue in a costume, which shade has never been becoming, Madame Carrier Belleuse, instead of frowning on it with a "No, no, you can not wear zat," makes over one's colouring so that the particular shade becomes the most flattering in the world. Not far from this department, which is on the third floor, near the millinery, is one where perfumes are especially created to accent one's personality.

THE merest specks of children are proving themselves so precociously intelligent these days that we grown-ups would do well to look alarmedly to our laurels. For instance, which of us would ever think of making Christmas cards or reproductions of our own wood-cuts or linoleum cuts on a proving-press? Up at 460 Park Avenue, however, where Harper's have their Bookshop for Boys and Girls, they have an old iron hand-press, which any child with a penchant for multiplying his own art may go and use. If he does not know how (and we are willing to wager that here is where adolescent precocity is stumped), they will teach him to use it. It has belonged to Harper and Brothers for many years, and, being the last one they had, it was found to be still used by an old man, fifty-five years with the firm and decidedly resentful of modern efficiency, when it was unearthed from the depths of Long Island City.

THE travellers who receive, as *bon voyage* presents, nuts, gardenfuls of flowers, never-eaten candy, books already read, superfluous quantities of fruit, and welcome, but bulky cans of coffee are no more tired of finding these things piled high in their staterooms than are their donors weary of issuing orders to pile them there. A suggestion of novelty, not overshadowing practicality, is offered by one Mrs. Freund, of 1240 Park Avenue, who has conceived the idea of an ensemble in flat travelling-cases. She makes them in moire in two qualities and in any number of colours, lined and piped in a harmonizing tone. There are three-piece sets, which include cases for nightgowns, small pieces of lingerie, and handkerchiefs, and which are sold for about fifteen dollars, but she will add another case for the nominal sum of two or three dollars. But, of course, the list does not end there—there are flat rubber-lined cases with sliding tops for sewing articles, sliding-top laundry bags with linings of silk rubber, shoe bags, in sizes for men and women, with a separate compartment for each shoe, rubber-lined toilet-cases, and almost any other kind of travelling-case imaginable—all flat and neatly occupying the minimum of space in a suitcase or trunk.

Oh—and, incidentally, we have just been reminded that The Vab Shop, at 756 Madison Avenue, besides boasting of peerless velvet coat hangers, with long necks that are kind to one's collar, also makes a specialty of these charming travelling sets. There is little or no difference in the meritorious quality of these two rivals—the fine stitching and long-endurance wearing of The Vab Shop's treasures equal the fine stitching and long-endurance wearing of Mrs. Freund's.

"HARRY for gloves," "Vuitton for luggage," "Hermès for leathers," "Boucheron for jewels."—Yes, yes, we know—and "Vernet for handkerchiefs." The little scented rose petal that accompanies every purchase is famous. We all should like to stuff our dresser drawer with them so that when we opened it with a proud flourish, the dazzling odour would make our friends raise approving eyebrows and murmur, "Ah, Vernet!" And, with this interchangeability of East and West or Paris and New York, those who frequent the environs of Manhattan may find a great array of Vernet's exquisite handiwork at Saks-Fifth Avenue, their one and only American representative. The handkerchiefs themselves are so deservedly renowned for their fineness and delicacy that we may omit their description, but we must not neglect to mention that, in all their forms, they are within tangible distance, even to the truly remarkable monograms.

IF Johnnie is going to be six next Tuesday, and you feel you would like to do something about it, but are helplessly at sea, abandon yourself to the keen joy of knowing that "everything will be taken care of" by telephoning Mrs. Snyder in the Party Factory at Saks-Fifth Avenue. All you have to say is, "Johnnie will be six on Tuesday. What shall I do?" She will advise you to do nothing but wait until Tuesday, and see what happens. On that day, you will find that your house is harbouring a party that in no way upsets you or your doings. Food has appeared from out of the blue, en- *(Continued on page 152)*

SEEN *in the* SHOPS

(Above) The chic of grey is emphasized in this London Trades suit of striped tweed with an unlined jacket and white silk piqué blouse; from Jay-Thorpe

(Above) Jane Regny stresses brown and white in a jersey sports costume with a sleeveless cardigan worn over a long-sleeved jumper; from Franklin Simon

(Left, centre) Effective incrustations relieve the straight-from-the-shoulder-line of a Molyneux coat of soft grège wool crêpe for town wear; from Gervais

(Right) The revival of the redingote line is seen in this Goupy town coat of French navy-blue wool rep, with a white ermine collar and belt; Stewart

(Left) Jane Regny interprets with unusual skill the redingote silhouette in this sports coat of tweed in a black, brown, and beige mixture; from McCreery

(Right) A light-weight lace tweed in beige composes a Berthe ensemble of a sleeveless one-piece dress and seven-eighths length coat to match; from Bonwit Teller

(Right, centre) Black jersey is smart for sports, this season, and, in this Goupy two-piece dress, yellow wool braid trimming forms a striking contrast; Altman

(Below) Black jersey and pink striped silk form an effective combination in this London Trades ensemble. The dress has an interesting skirt treatment; Altman

(Left) A white piqué flower, collar, and hip band furnish a lingerie touch to this navy-blue Chanel two-piece dress with a circular skirt flare; Saks-Fifth Avenue

(Below) A Patou town tailleur, emphasizing the chic of soft grey tweed, has a new nipped-in high hip-line. The lingerie blouse is white; from Saks-Fifth Avenue

FOR TOWN *and* COUNTRY

Evening Frock No. S3337
This chiffon frock has applied bands in back, front, and at the sides, which join uneven cascade drapery. The tie loops in back. Designed for sizes 14 to 42

Evening Frock No. 9844
This slimly graceful printed chiffon frock is distinguished by a circular flounce following a dipped line in back. Designed for sizes 14 to 40

Evening Frock No. 9844
(Upper right) Another view of the frock at the left shows the circular cape back. There are shirrings at the waist. Designed for sizes 14 to 40

Evening Frock No. 9843
(Right) This princesse frock of taffeta has a circular side section dipping in back and tucks on the bodice in front. Designed for sizes 14 to 42

THE PRINCESSE SILHOUETTE IS *at* ITS LOVELIEST *by* EVENING

DESIGNS FOR
PRACTICAL DRESSMAKING

Coat No. S3334
This unusually smart coat has a dipped circular flounce, lengthening the sides and back, and a fitted fur-edged cape. Designed for sizes 14 to 38

Coat No. 9835
(Centre) This tweed coat has shaped fronts, in one with the lower side sections, and an applied band at the back. Designed for sizes 14 to 38

Coat No. 9834
(Left) Loosely woven diagonal woollen is used for this slightly flared coat. It has a sectional collar and long revers. Designed for sizes 14 to 46

Coat No. 9835
(Upper right) This view of the coat at the left shows it without the cape. The pockets are in one with the back belt. The model may be lined or unlined

VARIOUS PHASES *of the* WOOLLEN COAT ESSENTIAL *to* SUMMER

Frock No. 9832

(Left) This princesse frock is of printed and plain radium, with the monotone fabric forming the two scalloped pleated flounces, the collar, and the sleeve ruffles. The sleeves may be omitted, and there are inverted tucks marking the centre front of the bodice section. Designed for sizes 14 to 40

Frock No. 9831

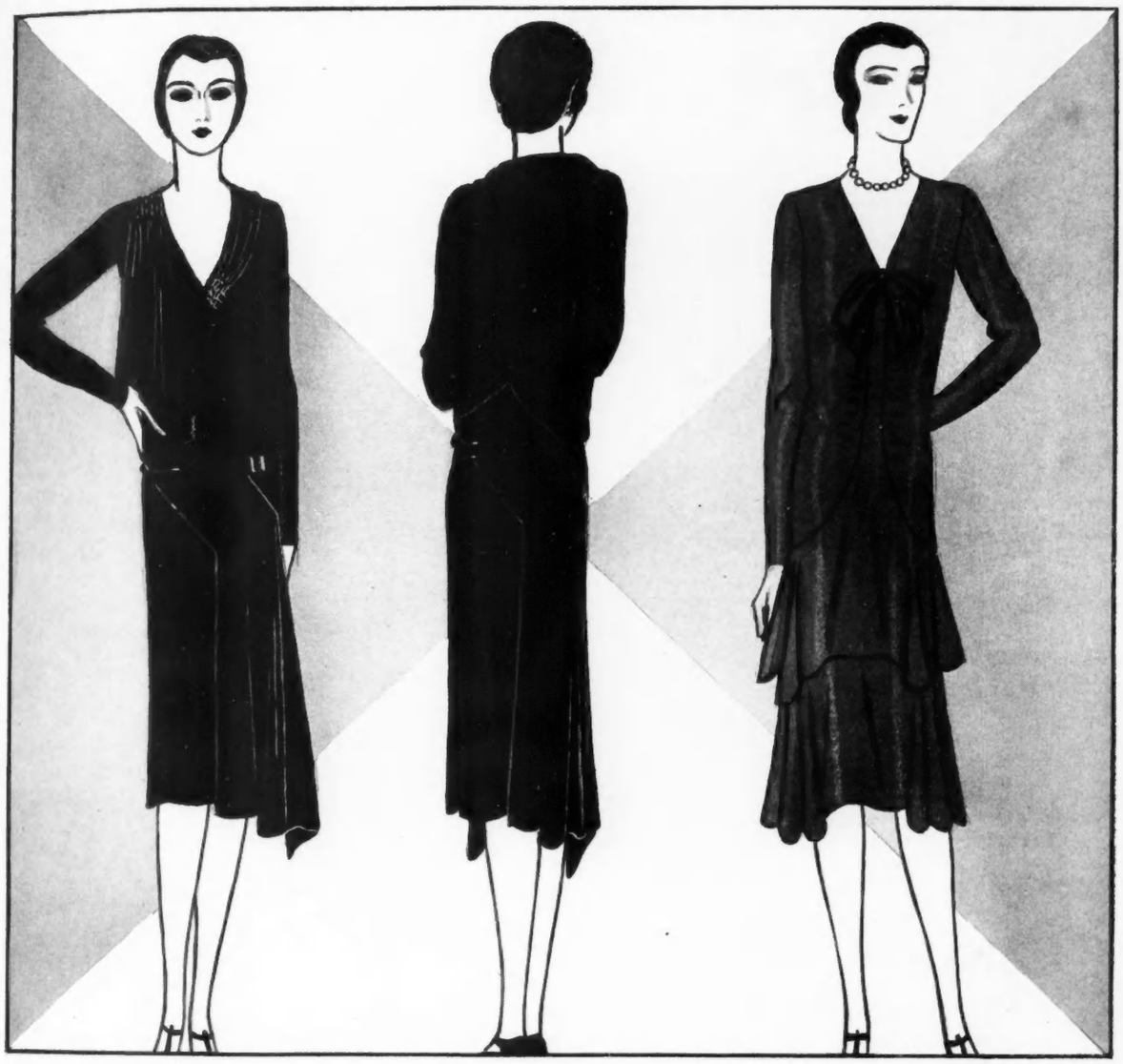
(Centre) The tucked front section of this georgette crêpe and silk crêpe frock joins the right surplice front and falls in a jabot. The skirt has a pleated flounce joined in a diagonal line, and tie ends, stitched to the front and back of the waist-line, tie at the left. Designed for sizes 14 to 42

Frock No. 9828

(Right) Very charming in design and fabric is this one-piece model of chiffon, with a circular skirt section extending in a tab extension in front and with inverted tucks above the hips. The back may be made without the bolero, and the sleeves are optional. Designed for sizes 14 to 44

DESIGNS FOR PRACTICAL DRESSMAKING

THREE NUANCES OF THE SMART SILHOUETTE



Frock No. 9830

(Left) The smooth, dull sheen of flat crêpe and the very smart slanting lines of the shaped, applied bands are beautifully combined in this one-piece model for afternoon wear. The fitted set-in sleeves may be omitted if the dress is for formal occasions. Designed for sizes 14 to 44

Frock No. 9830

(Centre) This back view of the frock at the left emphasizes the grace that the shaped bands give to the waist-line and the skirt, as they form drapery at side front and side back. The neck is finished softly with a draped scarf, and there is a narrow belt with a buckle. Designed for sizes 14 to 44

Frock No. 9829

(Right) This silk crêpe frock has that silhouette, both slim and jutting, which is so youthful. The upper of the two circular flounces continues in a band that joins the princesse blouse. At each side of the blouse are gathers, and there is a gathered motif at the neck. Designed for sizes 14 to 42

DESIGNS FOR PRACTICAL DRESSMAKING

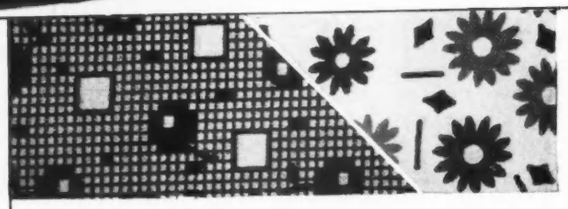
FROCKS OF IMPORTANCE LENGTHEN THEIR HEM-LINES

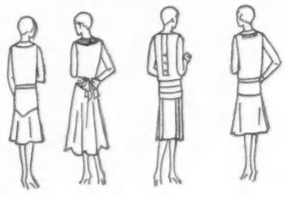
THE NECK-LINE IS A SUBJECT FOR DIVERSITY

Junior Misses'
Frock No. 9841
(Extreme left) The collar, cuffs, and jabot of fine linen are charming on this frock of printed cotton (from Converse). The sleeves are optional. Designed for sizes 13 to 21

Junior Misses'
Frock No. 9840
(Left) Here, the classic circular skirt of the taffeta frock dips in back at hem and waist-line. Organdie fashions the finely tucked collar, cuffs, and vestee. Designed for sizes 13 to 21

DESIGNS FOR PRACTICAL DRESSMAKING





Frock No. 9823
(Right) Tucks at the hip-line, where the pleated skirt is joined, of this attractive flat crêpe frock simulate a deep girdle. The set-in sleeves have tucks and tab trimming. Designed for sizes 14 to 42

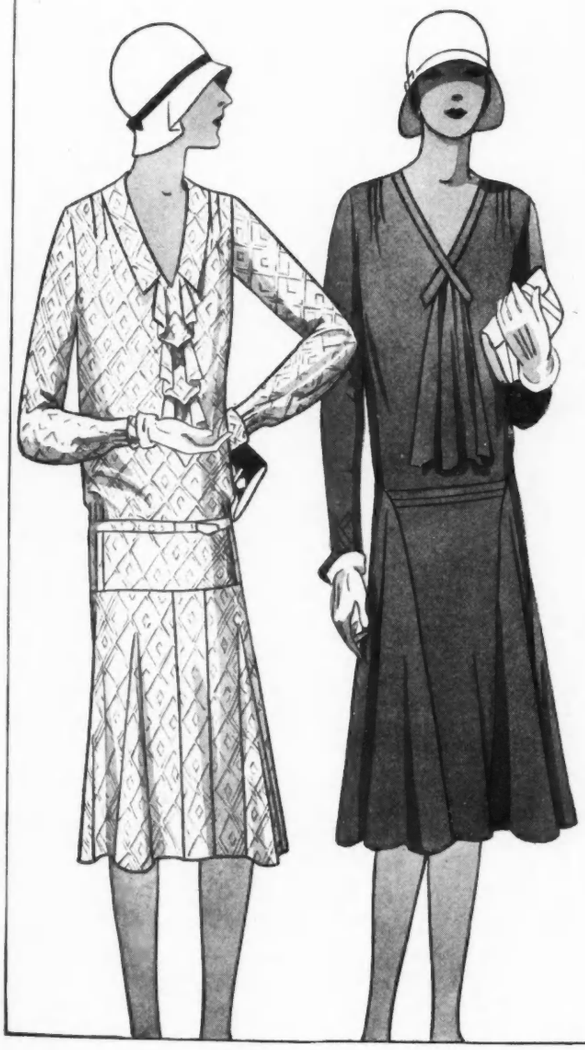
Blouse No. 9842
Skirt No. 9837
(Extreme right) A small, smart flower design patterns the printed cotton (from Converse) of this frock. The blouse may be a tuck-in model, and the skirt is circular. Designed for sizes 14 to 40; skirt, 26 to 38

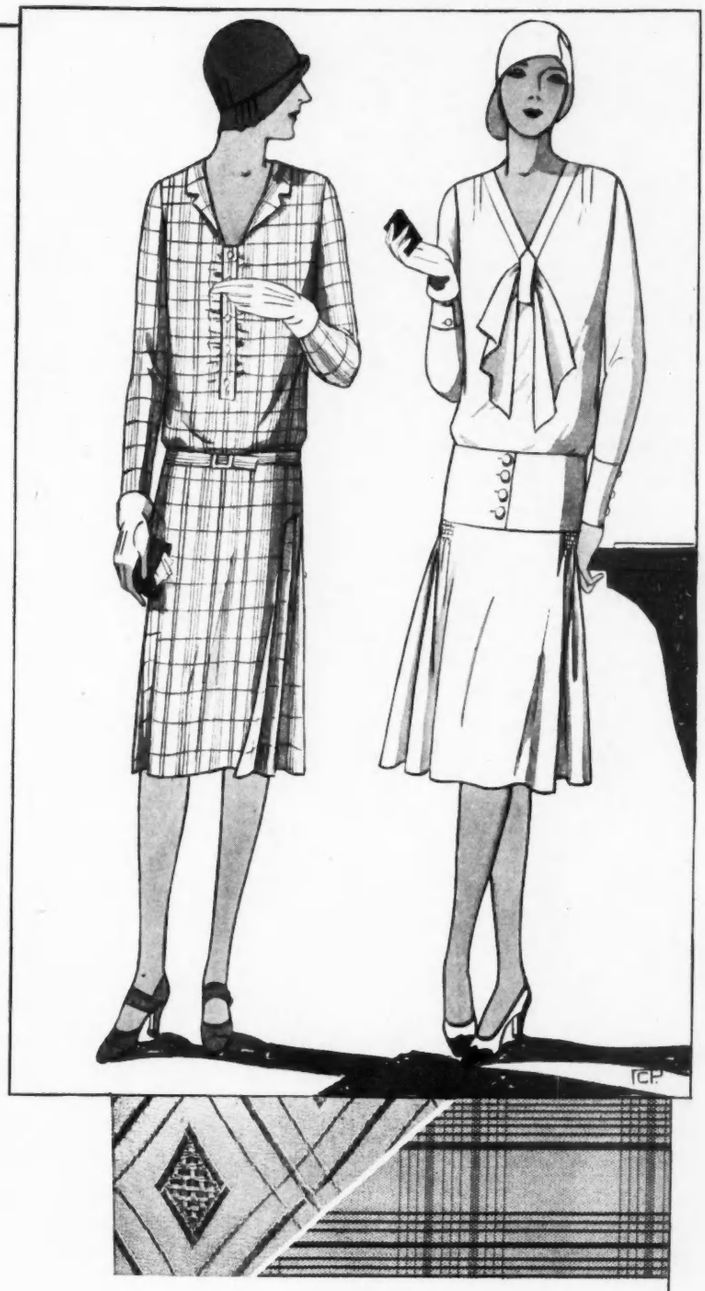
THE JABOT EMPHASIZES THE FEMININE NOTE

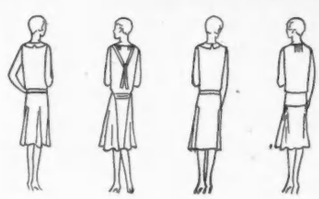
Frock No. 9824
(Right) Practical and distinctive is the washable sports silk (from Schwarzenbach-Huber) that fashions this one-piece frock. The set-in sleeves are optional. Designed for sizes 14 to 40

Frock No. 9825
(Extreme right) This flat crêpe frock is slashed and shirred below the wide belt, which is loose at the top. There is a jabot, and the sleeves are optional. Designed for sizes 14 to 42

DESIGNS FOR PRACTICAL DRESSMAKING



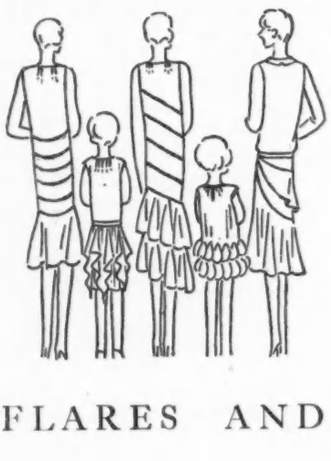




Blouse No. 9839
Skirt No. 9838
(Extreme left) Novelty crêpe de Chine (from Haas) fashions this frock with a jabot-trimmed tuck-in or overblouse and a skirt with a yoke and inserted godets. Designed for sizes 14 to 42; skirt, 26 to 36

Frock No. 9833
(Left) Wide circular sides are one of the smartest details of this crêpe faille frock. It has inverted tucks, front and back, at the waist-line, and a neckband terminating in ends in back. Designed for sizes 14 to 44

DESIGNS FOR PRACTICAL DRESSMAKING



Frock No. S3333
(Left) This flat crêpe frock has a circular flounce cut in one with the band at the centre front. Sleeves are set in. Designed for sizes 14 to 44

Frock No. 2936
(Second from left) Printed chiffon lends fluttering charm to this youthful frock with cascades falling free from the belt. Designed for sizes 8 to 14

Frock No. S3336
(Centre) Diagonal tucks on the bodice and circular tiers applied diagonally give character to this silk crêpe frock. Designed for sizes 14 to 42

Frock No. 2935
(Second from right) A party frock for a little girl is of georgette crêpe with two rows of taffeta petal trimming. Designed for sizes 2 to 8 years

Frock No. S3335
(Right) A peplum and a flounce are applied in an original manner to this printed silk frock. The lingerie collar is smart. Designed for sizes 14 to 38

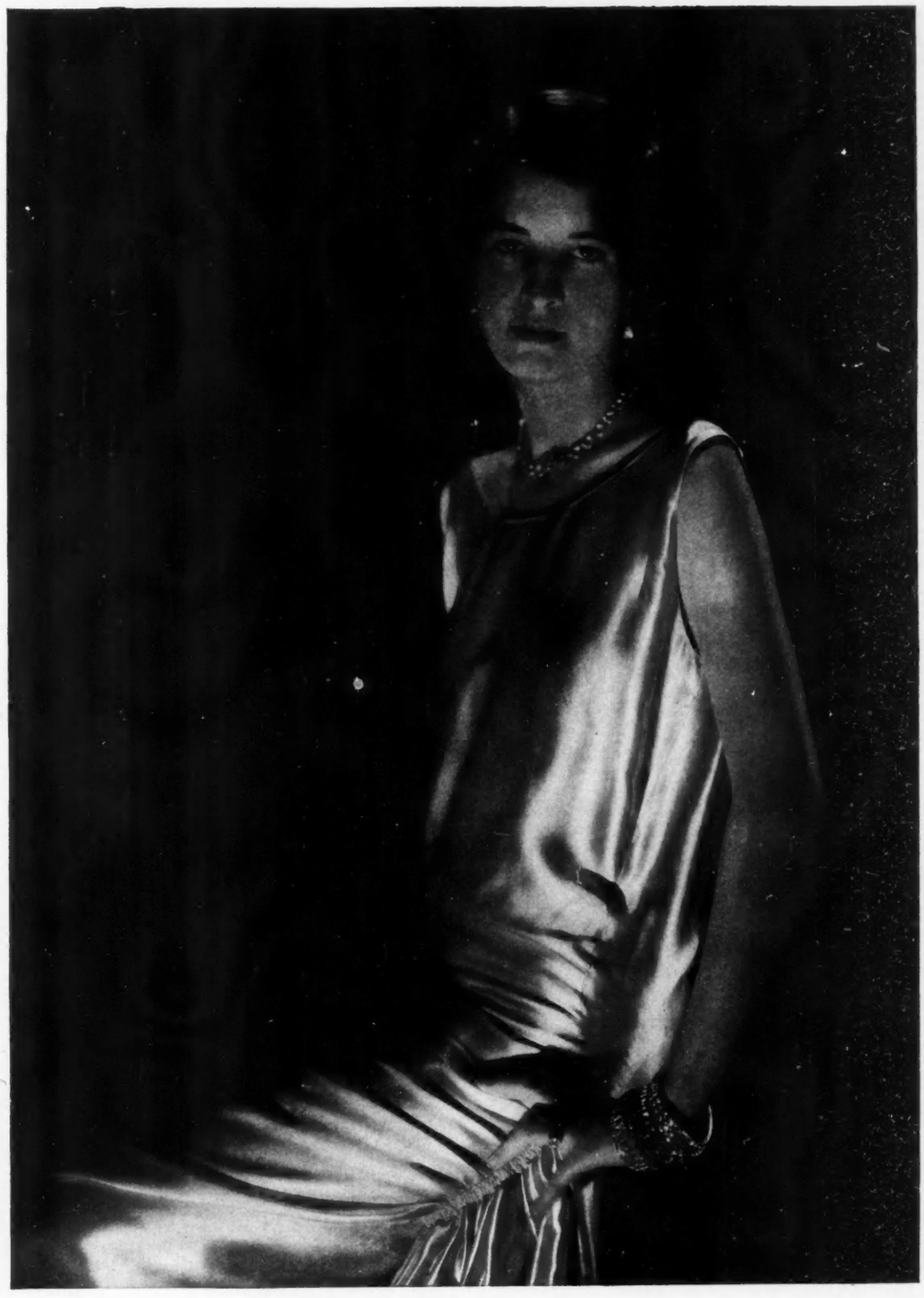
FLARES AND FLOUNCES FOR THE YOUNGER SET

Voted the Loveliest of WIVES by

F. SCOTT FITZGERALD

CORNELIUS VANDERBILT, JR.

JOHN BARRYMORE



Mrs. Hester, snapped beside the Plaza fountain in New York City. She has used Woodbury's ever since she can remember, and has the loveliest, most child-like skin in the world.

Mrs. George Franklin Hester of Richmond, Virginia · · · chosen from Woodbury beauties of 48 States as the loveliest of wives

SHE is tall, slim as a wand, with beautiful bright brown eyes, full of golden lights, and a skin like a Marechal Niel rose.

Her face, seen in repose, is grave and rather dreamy. When she smiles it breaks into a look of enchanting mischief—of lovely archness.

She was born in Richmond, Virginia, and comes of a long line of Southern beauties. She made her debut at eighteen, and four years later she married—a young Southerner like herself. She is still in her early twenties.

The things that interest her are music and books, beautiful color, texture, line. She is a musician, and has studied the violin since she was five. She plays golf to please her husband and the piano to please herself. "*Butterfly*" is her favorite among modern operas; "*The Bridge of San Luis Rey*" among recent books.

She opens her eyes in wonder at Northern women — their energy, dash, ambition. "They all *do* things —in the South we just live."

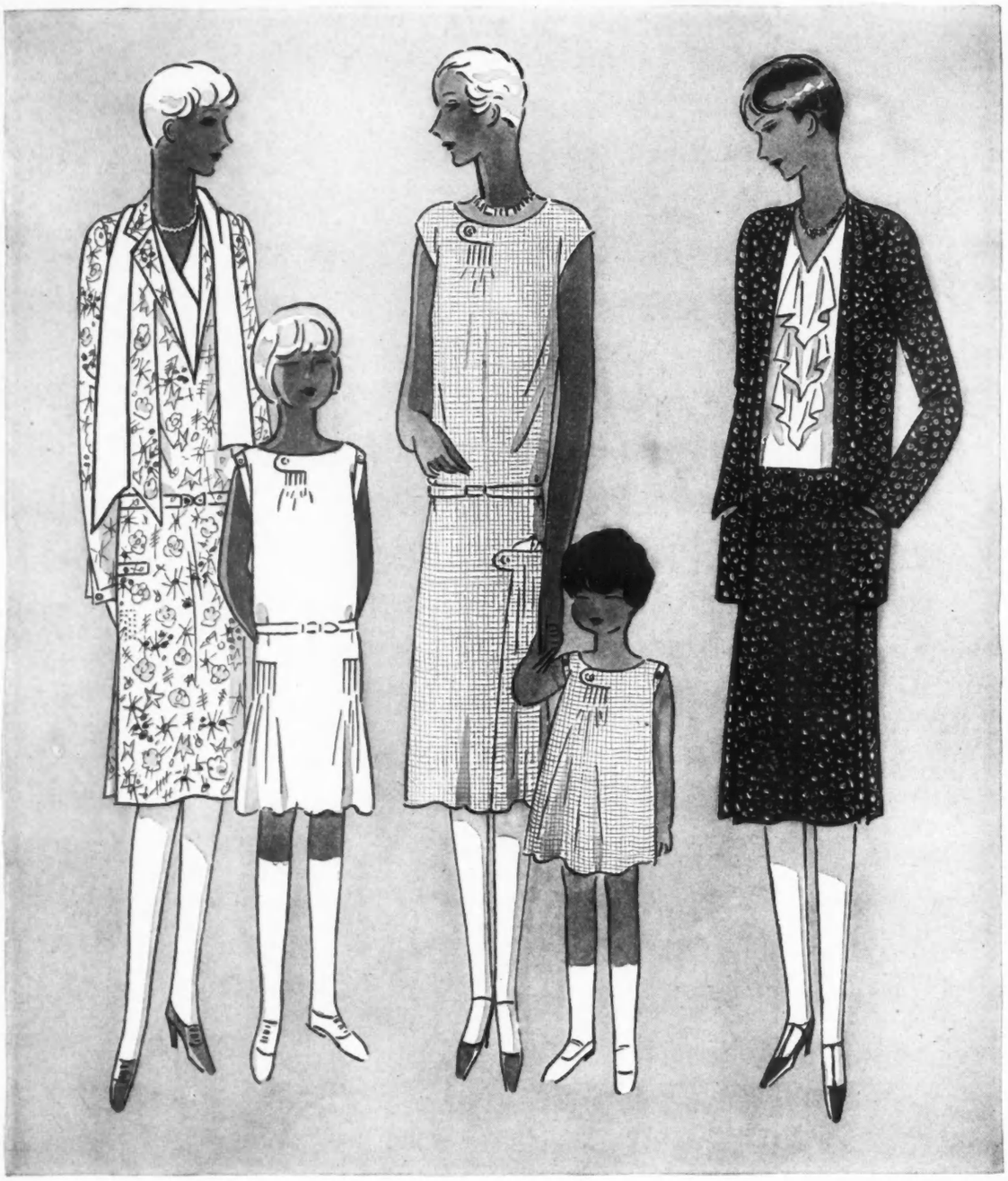
Marriage seems to her an absorbing career in itself. She doesn't see how married women find time for outside jobs—"especially when they have babies." She says she isn't an old-fashioned wife or a new-fashioned wife—"just a wife!"

She has used Woodbury's Facial Soap ever since she can remember, and she has the loveliest skin in the world; soft as a child's, dazzlingly white, with deep, vivid color in lips and cheeks.

"I am thrilled at being chosen a Woodbury beauty by three such distinguished men," she declared. "I love Woodbury's Facial Soap. To me it is the perfect soap for the skin. It has a special delicacy and mildness that I've never found in any other soap."

OUT of hundreds of beautiful Woodbury users, on whom we called in big cities, in little towns throughout the country—three distinguished judges are choosing the loveliest of each type . . . Each month their photographs will appear, together with a brief story of their personality . . . They represent thousands upon thousands of women throughout America who today owe the charm of a fresh, clear, beautiful complexion to daily care with Woodbury's Facial Soap . . . Commence, now, to take care of *your* skin with this wonderful soap! Begin, tonight, to gain the charm of "A Skin You Love to Touch!"

WE SHALL BE HAPPY to send you a delightful Woodbury set, containing a trial cake of Woodbury's Facial Soap, the Facial Cream and Powder, the Cold Cream, the treatment booklet, and directions for the new complete Woodbury Facial, for 10 cents and your name and address. The Andrew Jergens Co., 1409 Alfred St., Cincinnati, Ohio. For Canada, The Andrew Jergens Co., Ltd., 1409 Sherbrooke St., Perth, Ont. © 1929, The A. J. Co.



DESIGNS FOR PRACTICAL DRESSMAKING

Frock No. 9827

(Left) Plain crêpe in contrasting colour forms the vest and scarf of this printed crêpe frock with inverted pleats. Designed for sizes 14 to 40

Frock No. 2933

(Second from left) Shantung is a practical fabric for this frock, the neck and skirt of which are slashed and tucked. Designed for sizes 8 to 14

Frock No. 9826

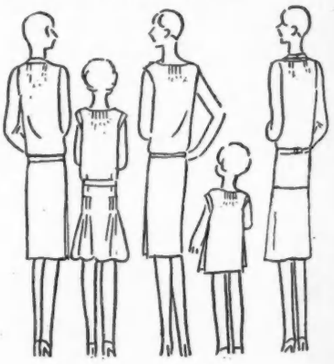
(Centre) This checked silk frock has a slashed neck and a circular skirt section. It may be sleeveless. Designed for sizes 14 to 40

Frock No. 2934

(Second from right) The very youngest member of the summer colony also wears a checked silk frock with slashed neck. Designed for sizes 2 to 8

Coat No. 9836 Blouse No. 9839
Skirt No. 9837

(Right) This ensemble includes a crêpe tuck-in or overblouse and a printed jacket and circular skirt. Designed for sizes 14 to 42; skirt, 26 to 38



CHIC IN LARGE AND SMALL DEGREES

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 15 North Jefferson Street, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page **201**

when bed coverings express luxury and perfect taste—the sheets are logically CANNON • LAVENDER • LAWN

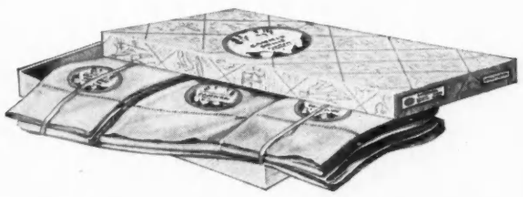
Coverlets, quilts and counterpanes aren't what they were fifty or even five years ago. For at last, fashion sense has been applied to bed clothes, and blankets and bedspreads and sheets have blossomed into ensembles. They have taken to themselves the colors of the rainbow and are made of the most fascinating fabrics and interesting textiles that the modern mode offers. . . .

NATURALLY, the ensemble of a bed begins with sheets and pillow slips. There is nothing lovelier for these than Cannon Lavender Lawn in white or in colors. You find these exquisite sheets, literally the finest in the world, where the other coverings express unlimited luxury and perfect taste. . . . In a Spanish room where the bedspread is a priceless embroidery; in a French room where fluffiest blankets and silkiest brocaded quilts are an ocean of peach and blue; in a Colonial room where the counterpane is a family heirloom and the blankets treasured homespun.

When you handle a Cannon Lavender Lawn sheet—when you feel its soft even texture, you are entirely convinced of its superb quality. Notice when you touch it how much life this fine fabric has—how wonderfully white and snowy these sheets are. They are woven of real Egyptian cotton, famous centuries for its long staple. The yarns are fully combed. That is why they are so soft and fine, so well suited for service in beautiful homes.

Cannon Lavender Lawn sheets and pillow cases are packed, scented with Yardley's Old English Lavender, in a regal-looking box. They make an ideal gift for a bride; a most thoughtful present for an invalid. You will delight in outfitting your guestroom with them, or surprising your daughter by having them in her room, when she comes home from school.

All Cannon sheets are made by the makers of Cannon towels and are exceedingly reasonable in price.



Cannon sheets are made in three grades, plain or hemstitched.

Cannon Lavender Lawn (described above) is the finest sheet in the world. The average size, in white, sells for about $5 each, $10 a pair.

Cannon Lineen is a standard quality sheet and priced about $1.75; Cannon Muslin about $1.50, for the average size in white. Each of these is the best buy in its class.

All three grades are made in Orchid, Canary Yellow, Sea-shell Pink, Nile Green, Azure Blue and Peach, as well as snowy white. Colors are exceedingly fine and all Cannon sheets are guaranteed satisfactory. Cannon Mills, Inc., 70 Worth Street, New York City.

...and she wasn't a buttered mummy ever again! ....

"...Mary, you sweet child—so you got here after all! Where's your luggage?...Only a hatbox and that little case? Well—you're young. I'm tied to my bottle-bag—rows and rows of things for my poor old face—I look like a buttered mummy when I'm ready for bed—ugh!

"You use only *one* thing, night and morning—and your mother does, too? Why, she's got a skin as young as yours!...Nina Geranium Cream? Two minutes at night—and you're all through? Two in the morning—and you put on your makeup—and it *stays?*... Why, Mary, you're adding *hours* to my day!

"You never have pimples—or blotches—or roughness? You stay up all night and don't get 'party circles' under your eyes? Your mother says its marvelous for wrinkles—and it tightens the muscles, too?...How I wish I'd had a daughter to put me onto things! I have? She's you? Mary—what a darling you are!

"I'll call up this minute and order some. Three-fifty a jar—and it lasts 6 months?...I'm going to invite Ted Harding over tonight. He's the greatest catch in seven counties—but I must say you've earned him!"

COUPON

If you want to save time, trouble, money and your face—get Nina Geranium Cream. If your favorite department store hasn't it—send $3.50 direct to Produits Nina, Inc., 580 Fifth Avenue, New York. If you need advice, write Miss Nina Nestor at the same address.

Name.....

Address.....

City.....*State*.....

Martinus Andersen

The perfume in the foreground is Chanel's "Bois des Iles," a fugitive and springlike scent; from Bonwit Teller. The black glass bottle has a crystal top and is supplemented by a smart and practical black atomizer; from Saks-Fifth Avenue

ON HER DRESSING-TABLE

"SHALIMAR," the distinguished Guerlain perfume, has been a favourite with smart women ever since it made a first appearance in its graceful crystal flacon. Now, Guerlain has introduced "Shalimar" face powder, a fine, delicate, adherent blend scented with the same lovely fragrance and destined to achieve the same chic success. "Shalimar" powder is available in five carefully selected shades that consider the tanned and the untanned alike—light suntan and natural for the blonde, deep suntan and rachel for the brunette, and *pour le soir*, an evening shade for all types.

Another Guerlain innovation is in the form of two new complexion soaps, which are proving a boon to those who feel that soap and water are the best cleansers for their particular skins. One, which is faint green in colour, is intended for use on an oily skin and has already been found most effective in refining coarsened pores. The second, in a rose hue, is intended for a delicate skin, and both create a soft, satiny lather that makes them a pleasure to use. These soaps are called "Skimous" and can be purchased in all shops where the Guerlain products are sold.

BUBBLES OF SOAP

A bath soap that has but recently arrived in this country is made in the hills of Italy in a variety of delightful colours to complement the shades of modern bathrooms. This is called bubble soap, and it lives up to its name in that it is almost incredibly light and floats blithely about in the bathtub like a veritable bubble of foam. The shades, which are in a delicate pastel cast that scarcely seems to belong to anything as utilitarian as soap, are apple-green, wild-rose pink, pale gold, lavender, and blue. These are sold in individual cakes or by the dozen at The Bath Shop, in New York.

The discerning woman always recognizes the importance of creating make-up according to the individual colouring and texture of her skin. One cosmetician who has brought this individualizing of make-up to a high point of refinement is Madame Tourneur, in her amusing little salon just off Fifth Avenue, in New York.

INDIVIDUALIZING MAKE-UP

Since the opening of this shop, many innovations have been developed, and one of these is the blending of liquid powders, as well as loose powder, to complement the individual skin. An interesting feature of these liquid powders is that they are designed to be used not only on the neck and arms, but on the face, as well, if one wishes, since they are blended with ingredients that this specialist does not consider drying for the skin.

Of course, there are all sorts of variations in making use of these preparations. One can use a blended loose powder on the face and the liquid to complement it perfectly on the neck and arms; or dry powder may be blended for daytime and liquid for night. Whatever the procedure, the individual formula for every client is carefully filed away, and the preparation can be renewed at any time. The make-up experts, however, request that their clients come into the salon once or twice a year, if this is possible, so that any change in the texture or colour of the skin can be noted.

The Tourneur shop is a joy for those of the sunburned cult, since they can have powder blended for the in-between stage, and another when they have achieved a true gipsy hue. A unique method of sunburn blending is to approximate exactly the shade of sunburn stockings in a loose and a liquid powder, thus creating a perfect ensemble for face, arms, and legs. To achieve this, the client brings into the shop her stockings of sunburn hue, which are held over the skin, to secure the exact tint in which the preparations are to be blended.

POSED BY NAOMI JOHNSON

DOBBS - Fifth Avenue - New York

NEW YORK'S LEADING HATTERS

The Dobbs SILVER SHADOWS! *The elusive charm of sparkling waters . . . A chastely beautiful hat, exquisitely handmade of* Dobbs *Leisure-Light felt—with piquant trim in contrasted shadings. The desired size in lovely colorings.*

Exclusive Representatives for Dobbs Hats *in most of the Principal Cities*

A SUPERB SPRING COLLECTION

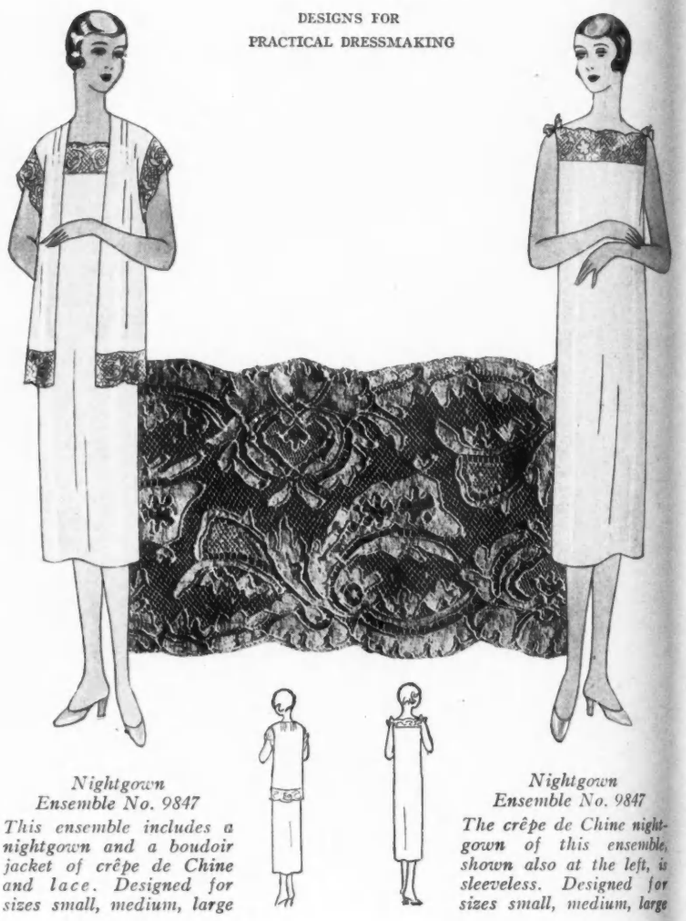
The quintessence of chic . . . Gowns with the unmistakable stamp of the Rue de la Paix . . . Others which proclaim, equally importantly, the creative verve of Bergdorf Goodman . . . Including such innovations as an evening gown designed with startling simplicity for the complementary jewelry that goes with it . . . a Persian silk street ensemble with an arch coquetry of flounces in the skirt . . . a cape dress which has elevated the trotteur to a tailored miracle. This Collection is obviously compounded of all the smartness of which Paris is capable . . . all the superlative cut and line which are identified with our own salons.

BERGDORF GOODMAN

FIFTH AVENUE at 58th
NEW YORK

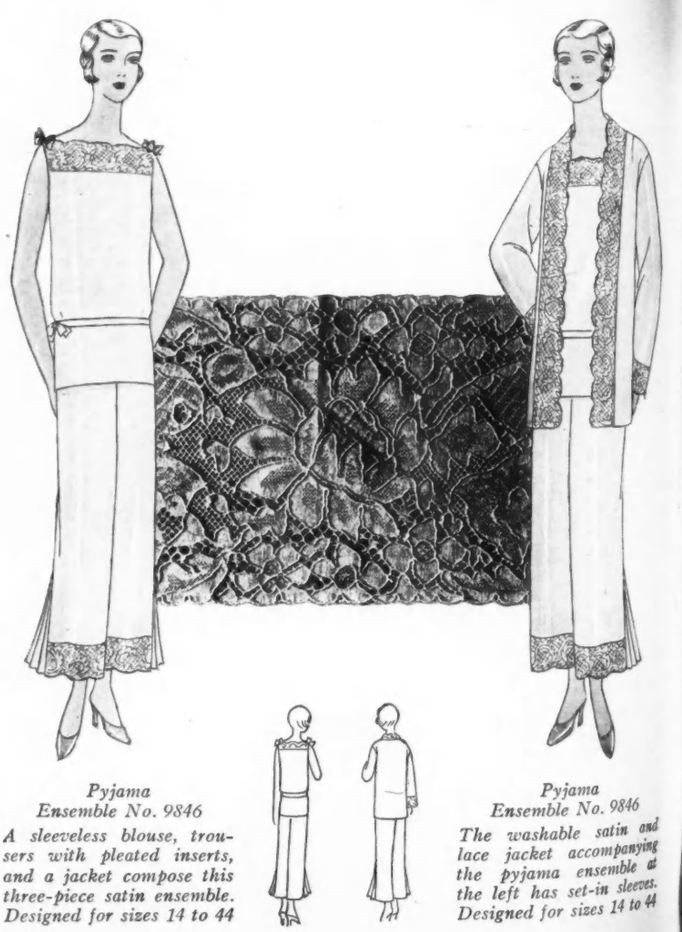
LACE ACCENTS NEW LINGERIE

DESIGNS FOR
PRACTICAL DRESSMAKING



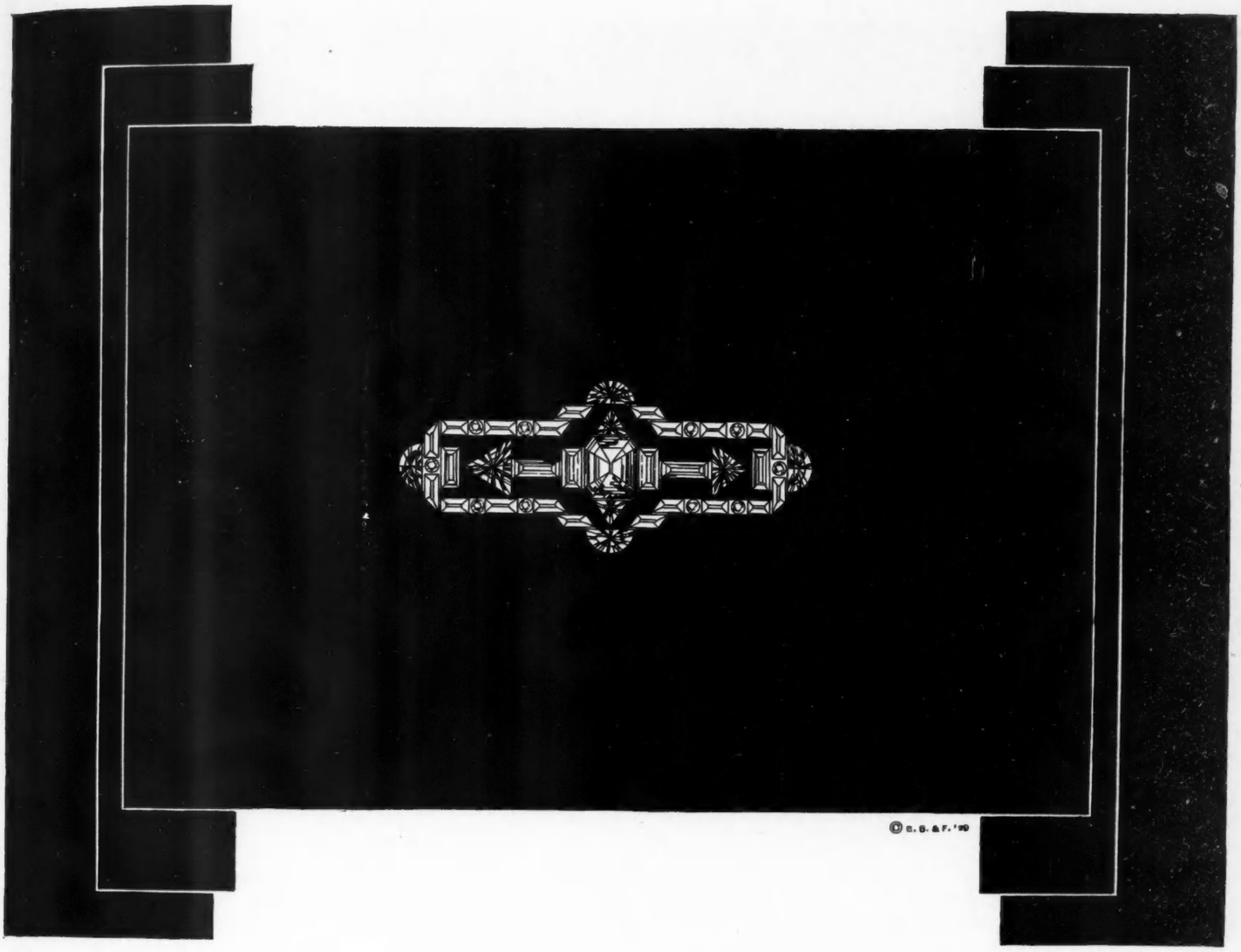
Nightgown
Ensemble No. 9847
This ensemble includes a nightgown and a boudoir jacket of crêpe de Chine and lace. Designed for sizes small, medium, large

Nightgown
Ensemble No. 9847
The crêpe de Chine nightgown of this ensemble, shown also at the left, is sleeveless. Designed for sizes small, medium, large



Pyjama
Ensemble No. 9846
A sleeveless blouse, trousers with pleated inserts, and a jacket compose this three-piece satin ensemble. Designed for sizes 14 to 44

Pyjama
Ensemble No. 9846
The washable satin and lace jacket accompanying the pyjama ensemble at the left has set-in sleeves. Designed for sizes 14 to 44

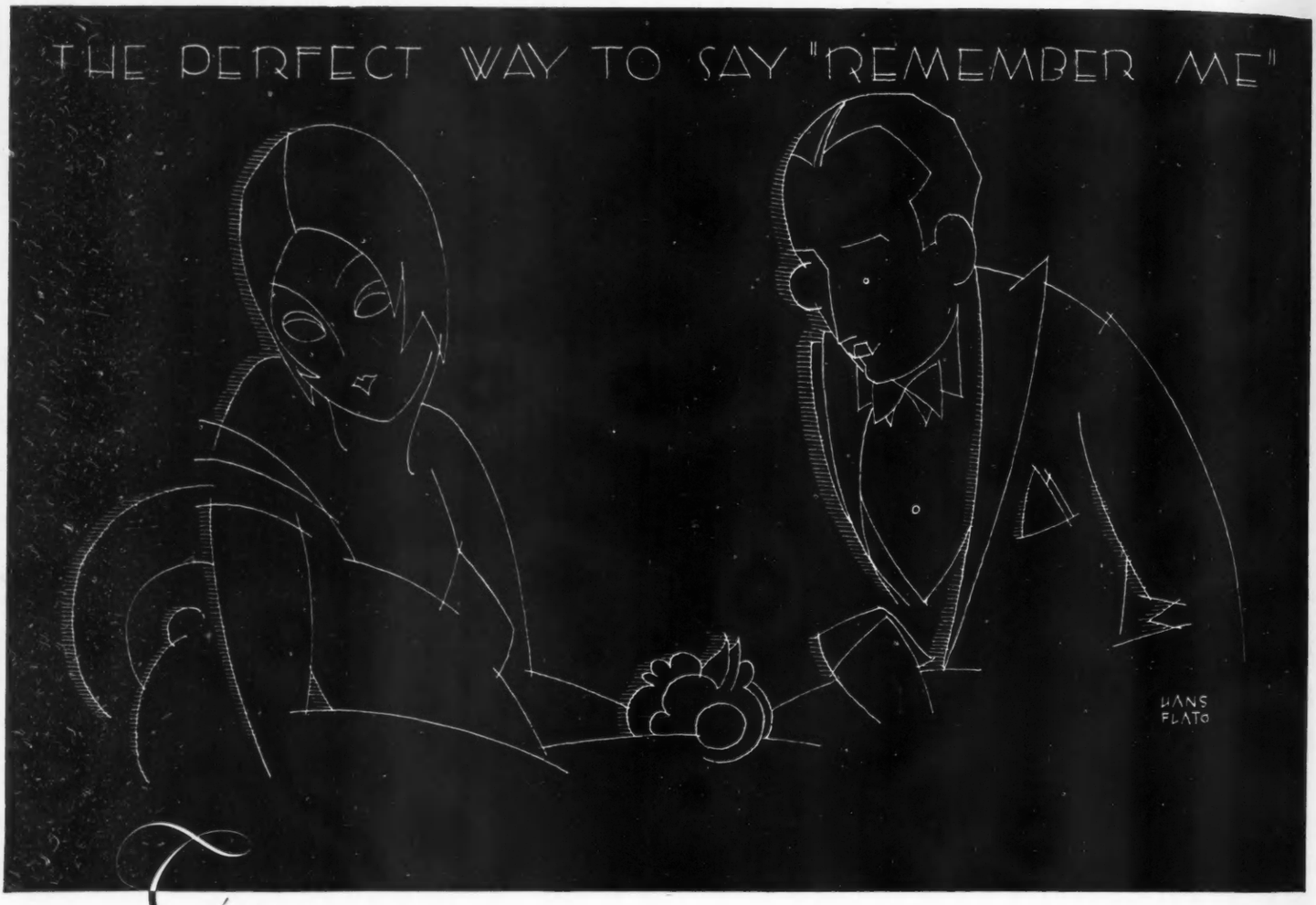


Modernism in jewelry today demands that precious stones be cut with sharp angles and long slim facets. And, certainly, these new cuttings . . . the baguette, the trapeze, the parallelogram, the triangle, and the half-moon . . . reveal a hitherto undiscovered beauty in the diamond.

BLACK STARR & FROST

JEWELERS IN NEW YORK FOR 119 YEARS

FIFTH AVENUE, CORNER 48TH STREET, NEW YORK • • • PARIS • PALM BEACH



THE fondest dream of woman, since the dawn of time, has been to live in the memory of those whom she loves.

With the intuition that is her birthright, she knows that..... *remembrance* may be invoked with the aid of a ravishing scent.

From Paris, Ciro sends Chevalier de la Nuit—the "Knight of the Night"—a strangely compelling fragrance, that haunts the senses like a soft refrain. Languorous, magical—it is the very breath of Romance.

Many charming women (and men—world-wise in their choice of gifts) have chosen Chevalier de la Nuit as the perfect way to say, *"Remember Me!"*

GARDENIA SAUVAGE

Captured—the elusive essence of the *wild* gardenia! It breathes of a wilderness of sweetness. It *lasts*—and weaves a memorable impression that out-wits Time and Circumstance.

DOUX JASMIN

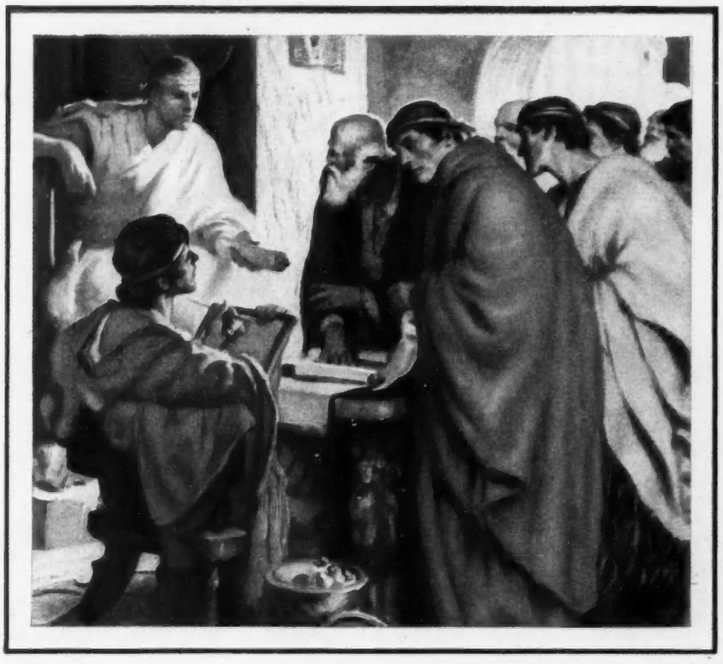
Gay as Springtime .... memorable as the fragrant flower itself. In extract; toilet water; talc; bath powder and sachet. Also exquisite Face Powder in APRITAN shade for Sun-tanned Complexions.

CHEVALIER DE LA NUIT
"KNIGHT OF THE NIGHT"

DE CIRO

Ciro Products are distributed thruout the world—only in packages made and sealed in France—identical with those you would buy in Ciro's Paris Salon, no. 20 Rue de la Paix (New York, 565 Fifth Ave.)

PACKARD



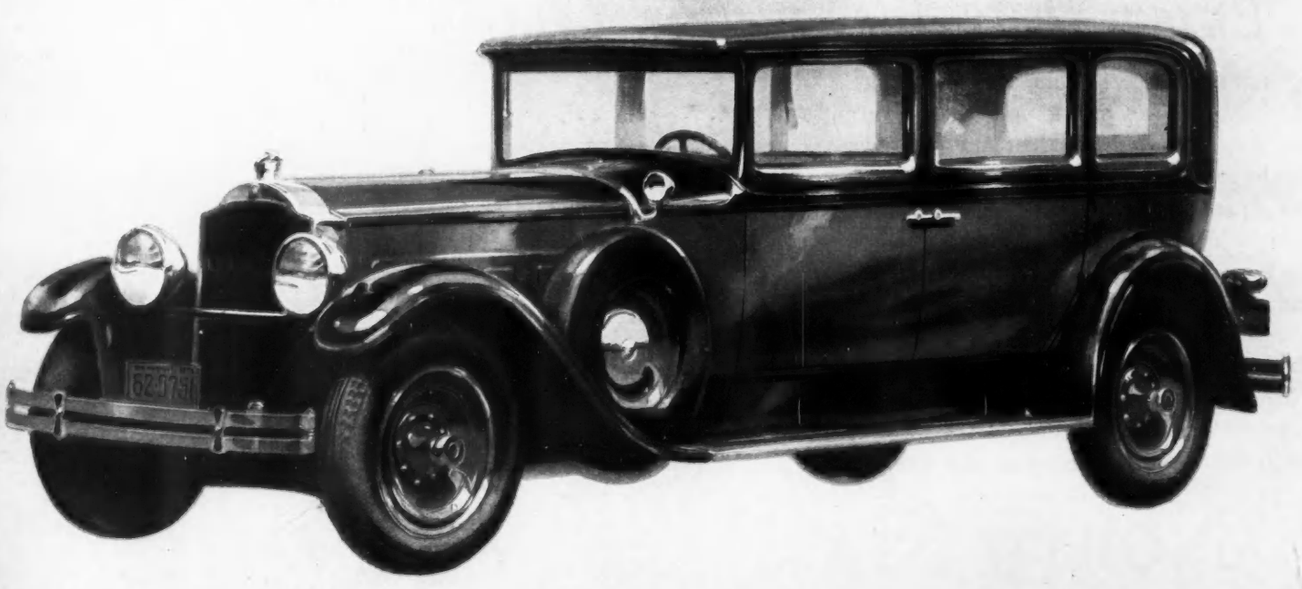
The Emperor Justinian codified and restated the principles of Roman law and conduct

Packard enjoys a priceless reputation in the fine car field. It has been earned not alone by the unchanging quality of Packard cars, but as largely by the established Packard principles of doing business.

"Packard principles" is not a mere phrase. These principles—settled rules of action in public relations—have existed in substance since the founding of the Packard company. As early as 1909 they were put in writing, and in 1925 carefully codified, simply stated and published for the benefit of the nation-wide Packard organization and its growing clientele.

Today these fixed principles guide every Packard man, from chief executive to humblest employee, in courteous, dependable and just dealings with appreciative customers. For Packard reputation is not only a reward—but a continuing responsibility. No Packard man is allowed to forget the significance of the Packard slogan—

ASK THE MAN WHO OWNS ONE



Enjoy their Flower-like Charm in Your Home!

DAFFODIL yellow! Tulip pink! It is like *inviting the garden* into your town apartment or country house—when you give your beds the joyous accents of these Blankets.

North Star Blankets are not only the modern note in interior decoration, they are a definite *gladdening* influence—bringing orchid, green, or bluet blue, the yellow of sunshine, or the pink of apple blossoms, into your home—to be enduringly lovely for years!

North Star wool is exceptionally choice, and gives the most agreeable, downy warmth—with the lightest caress—to the sleeper.

"Sleep under the North Star"

NORTH STAR TRADE MARK BLANKETS PATD 1870

Look for the Name and the Star Label

North Star bindings look almost as though they were *shirred* on—so *unskimped* is the silk! In addition to the luxurious two-tone "Empire" quality, bound on all *four* sides with rich satin in *perfectly matched* colors, there are modestly priced grades for use on sleeping porches and in children's rooms.

When you put away the heavy winter coverlets, when you open your summer home, or send a gift to a bride—remember the flower-like charm of North Star Blankets!

For information, write: North Star Woolen Mill Company, Minneapolis, Minnesota.

NORTH STAR *Blankets*

Furniture courtesy W. A. Hathaway Co.

(c) 1929—N. S. W. M. Co.

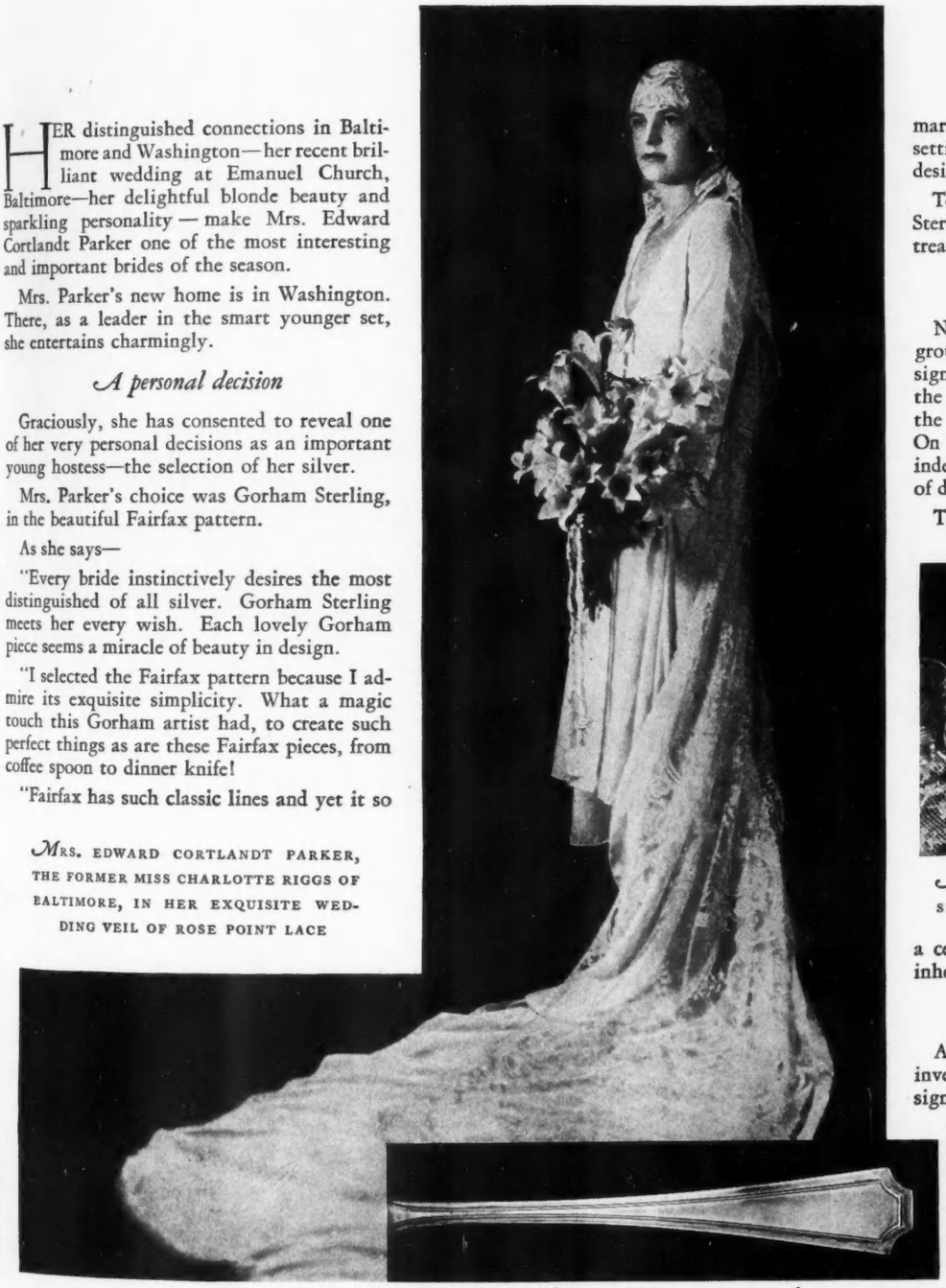
STANDARD - SINCE 1864

One of the

Smartest Brides in Washington

Mrs. Edward Cortlandt Parker

chooses this silver for its "Distinguished Beauty of Design"



Mrs. Edward Cortlandt Parker, the former Miss Charlotte Riggs of Baltimore, in her exquisite wedding veil of rose point lace

HER distinguished connections in Baltimore and Washington—her recent brilliant wedding at Emanuel Church, Baltimore—her delightful blonde beauty and sparkling personality — make Mrs. Edward Cortlandt Parker one of the most interesting and important brides of the season.

Mrs. Parker's new home is in Washington. There, as a leader in the smart younger set, she entertains charmingly.

A personal decision

Graciously, she has consented to reveal one of her very personal decisions as an important young hostess—the selection of her silver.

Mrs. Parker's choice was Gorham Sterling, in the beautiful Fairfax pattern.

As she says—

"Every bride instinctively desires the most distinguished of all silver. Gorham Sterling meets her every wish. Each lovely Gorham piece seems a miracle of beauty in design.

"I selected the Fairfax pattern because I admire its exquisite simplicity. What a magic touch this Gorham artist had, to create such perfect things as are these Fairfax pieces, from coffee spoon to dinner knife!

"Fairfax has such classic lines and yet it so marvellously fits into the most modern table setting . . . It has the timeless beauty of a superb design."

To many distinguished brides, their Gorham Sterling is—as it is to Mrs. Parker—"a most treasured, most admired possession."

Artists-in-silver

Nowhere in the world is there a more gifted group of artists-in-silver than the Gorham designers. In their delicately precise hands, silver, the subtlest, the most elegant of metals, achieves the sweeping grace, the distinction of sculpture. On each lovely Gorham piece they bestow the indefinable touch that comes only from a genius of design.

That is why Gorham Sterling has been for nearly a century and is today the choice of women of inherited position and distinguished taste.

A dinner setting in Mrs. Parker's home, showing her beautiful Fairfax Sterling

Amazingly low cost

And the amazing thing to know is how small an investment purchases this most beautifully designed of all Sterling—perfect for today and for all time. There are many sets of hollow ware and flat silver in matching patterns which may be had at surprisingly low cost.

Your jeweler will be proud to show you the Fairfax and many other beautiful patterns in Gorham Sterling. The Gorham Company, Providence, R. I., and New York City.

SIX FAIRFAX TEASPOONS COST ONLY $12; SIX DESSERT KNIVES, $20; SIX DESSERT FORKS, BUT $21.50

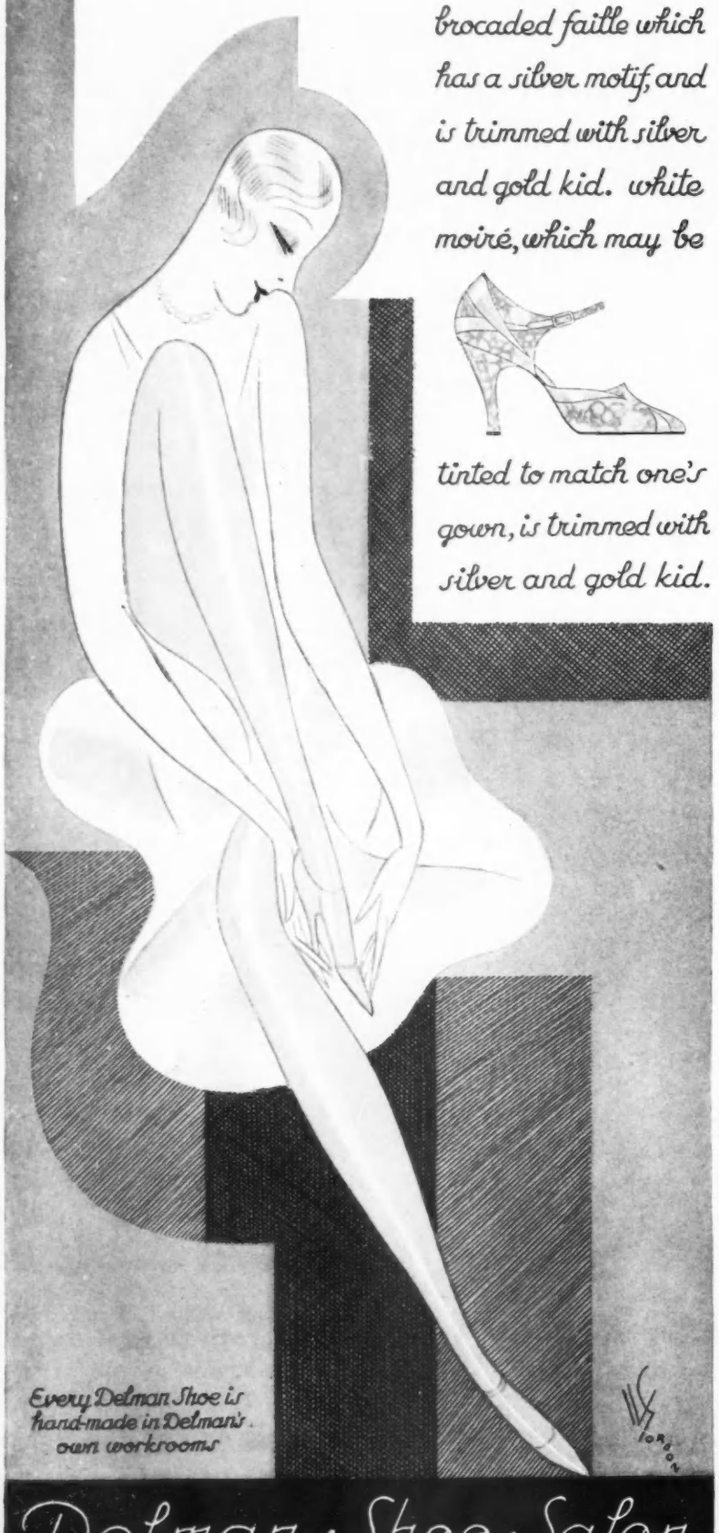
GORHAM

TRADE MARK STERLING

AMERICA'S LEADING SILVERSMITHS FOR OVER 90 YEARS

Delman's new evening sandal with the daring, high spindle heel; hand decorated crêpe-de-chine appliqued with blending kidskin. or you may have black brocaded faille which has a silver motif, and is trimmed with silver and gold kid. white moiré, which may be

tinted to match one's gown, is trimmed with silver and gold kid.



Every Delman Shoe is hand-made in Delman's own workrooms

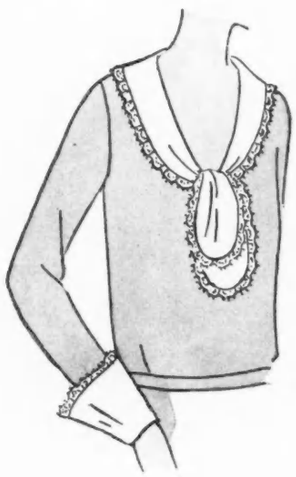
Delman Shoe Salon

558 Madison Ave · New York

Southampton · Washington

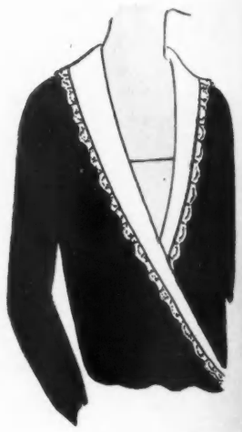
AROUND THE NECK OF FASHION

DESIGNS FOR PRACTICAL DRESSMAKING



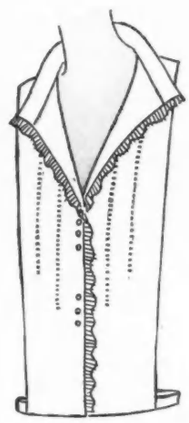
Collar Set No. 9845

Five versions of collars are included in this set. The shaped collar and flare cuffs shown above are edged with lace



Collar Set No. 9845

This surplice shawl collar is one of the five versions composing this set. Narrow lace adds a feminine note



Collar Set No. 9845

A vest front with a collar and revers edged with pleating is the third version in this collar set of five. Designed for sizes small, medium, and large

Collar Set No. 9845

This flat collar and cuffs, with a gathered or pleated jabot, is another model in this set of five, shown on this page

Collar Set No. 9845

A scalloped collar with a double jabot forms the fifth model in this set, which may be developed in lingerie fabrics

youth—

. . . now we may have it . . . now we may keep it . . . year after joyful year!

FRESH as a dewdrop, silken as a flower petal, beguilingly young . . . how we all long for a skin like that!

And how we have dreaded the stinging winds and baking suns, the dust-laden air, the inevitable weary hours, that wipe the youth and sparkle from our faces!

How we have been appalled by the usual expensive combination treatments—so *uncertain* in their results, so *time-devouring!* . . For indeed most of us simply cannot spare the time for them. We are busy, busy, busy, we modern women—whether it be babies, bridge or business or all three that crowd our days so breathlessly.

But now—delightfully—to our aid comes PINAUD, with one light, silken cream that does three astounding things at once:

—*cleanses* each tiny pore more thoroughly than ever was possible before—

—*supples* the tissues to youthful pliancy with delicate, swiftly absorbed oils—

—then, as it WASHES AWAY, *tones* the whole underlying fretwork of tiny muscles and skin glands into vigorous life!

And it takes only half-a-minute to apply and remove.

NOW we need not fear the clogging bits of dirt and grime, the drying winds, the nervous hours, that prematurely age so many women's faces. For now—*with thirty seconds spent with* PINAUD'S CREAM *each day*—we can offset their cruel aging power! Can *keep* our skin velvet-soft, tenderly fresh as the morning! . . . You will find this amazing new cream at leading stores in Jars and Tubes. PINAUD, Paris and New York: Makers of French toilet preparations for over 150 years.

COPYRIGHT PINAUD 1929

THIS *extraordinary New Cream of* PINAUD'S *triumphantly overcomes the common fault of ordinary preparations—a fault which skin specialists today are stressing with increasing emphasis. Instead of leaving waxy, fatty traces of itself deep down in the pores, as do ordinary creams—to clog and coarsen them slowly but surely*—PINAUD'S CREAM *gently 'floats' all the aging accumulations of dust and powder to the surface. For it has an actual magnetic attraction for dirt. Then—amazingly—dissolves instantly in clear, cool water. Before one's eyes,* WASHES AWAY! . . . Even after the very first experience with PINAUD'S CREAM, you can see new, beguiling freshness waken in your face! Now it is smoother, softer, actually a-bloom with newborn youth!

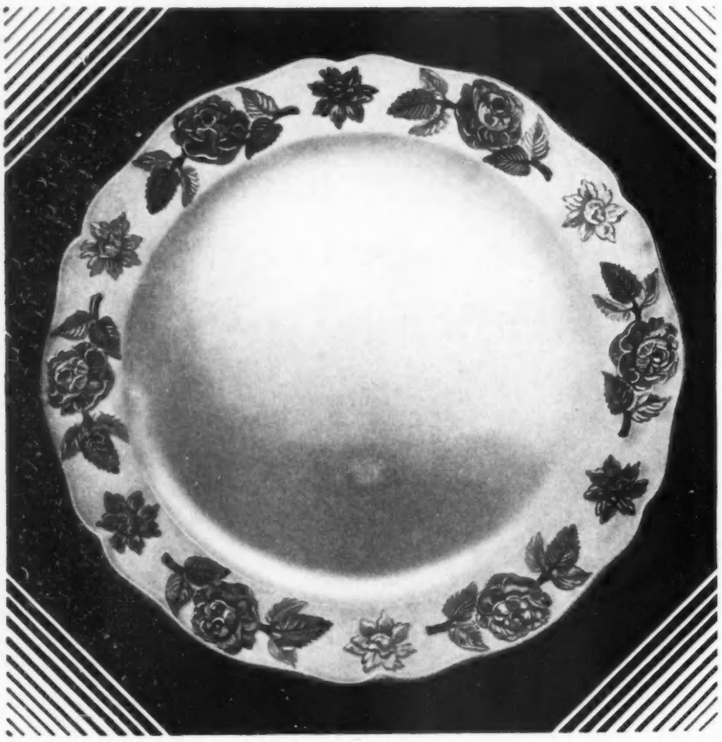
OR check the offer you prefer below and mail the coupon to PINAUD, Dept. V-5, 220 East 21st Street, N. Y. (In Canada—560 King Street, West, Toronto, Ont.)

☐ Please send me FREE your New Beauty Book and enough Pinaud's Cream for 3 treatments.

☐ For 25c enclosed send two weeks' supply and your Beauty Book.

Name_____

Address_____



Nowhere else in America can this pattern be seen

Old York, in the celebrated Wedgwood Queensware, is another pattern available *only* through this shop. Another Plummer panacea for all who decry gift duplication, all who shun the commonplace be it in cars or clothes or china. Old York was first made in England about 1780 for use generally and on semi-formal occasions in the family life of old Yorkshire. The renowned Wedgwood Factory of England has reproduced it directly from originals found in York and is now making it *exclusively* for Plummer's. Thus patrons of this shop are presented a china veritably *individual*—the opportunity for a distinctive gift or a service for their own tables. The pattern consists of flowers in high relief, placed on the rim and decorated in various pleasing colors. Available in separate pieces or complete services. Prices: Dinner Plates, $20.00 doz.; Bread and Butter Plates, $14.00 doz.; Tea Cups and Saucers, $22.00 doz.; Tea Set, 23 pieces, $34.00; Dinner Service, 97 pieces, $160.00. Mail inquiries attended to promptly.

Wm. H. PLUMMER & Co. Ltd.
IMPORTERS OF
Modern and Antique China and Glass
7 & 9 East 35th Street, New York
Near Fifth Avenue

NEW HAVEN, CONN. 954 Chapel Street
HARTFORD, CONN. 36 Pratt Street

FOR THE HOSTESS

The Clever Hostess of Limited Income Takes Advantage of the Variations Offered for Her Menus By the Less Usual Cuts of Meat

by VIVIAN VORSANGER

THERE is a tendency among American families of to-day, whether their incomes are limited or not, to purchase only the more conventional, and, thus, the more expensive, cuts of meat. Experts in these matters tell us that it is almost impossible to sell any but the finer cuts, since these are known to require a minimum of time for preparation. Such slavish allegiance to specific cuts seems slightly unimaginative and is certainly a drawback in the case of the hostess who is attempting to keep her expenditures within a limited income.

Experts in the art of cuisine know that innumerable appealing and mysterious dishes may be made with the less aristocratic meat cuts. And, surely, if one's daily menus are to avoid monotony, one must call into service meats other than the proverbial cutlet, chop, fillet, steak, or roast. As for the hostess on the budget system, no single item of economy will prove more efficacious. For, as the following recipes illustrate, this is an economy that brings originality and diversion to the menu, as well as credit to the most astute hostess.

BEEFSTEAK ROLL

This delicious dish is prepared from the inexpensive top or bottom round of beef and is excellent when served with a mushroom sauce. Very thin slices of steak are preferable for this recipe. A stuffing similar to that prepared for roast chicken is made and spread evenly over the slices of steak, which have been wiped with a damp cloth and laid out flat. Then they are rolled up tightly, secured with a string, placed in an iron frying-pan in salt pork drippings to sauté, and turned frequently so that they will be well browned on all sides. When they are sufficiently browned, the rolls are placed in a covered roasting pan, the drippings poured over them, and sufficient water added to cover the bottom of the pan. They are to be covered and cooked slowly for two or three hours, turned several times meanwhile. After they are done, the strings are removed, and the rolls placed on a platter and covered with a gravy prepared from the liquid in the pan. They should be carved by cutting crosswise through the beef and stuffing.

BRUNSWICK STEW

In the South, Brunswick stew is a famous dish, where it is served in a bowl and eaten with a spoon. But it recommends itself to any cuisine where economy must be practised. A Brunswick stew with a salad, such as a combination salad of lettuce, watercress, sliced tomato, radishes, and celery, is sufficient for a substantial meal. To prepare the stew, a five-pound fat hen is required, a small shin of veal, and one-half a shin of beef. These are placed in a kettle, covered with cold water, and a quarter of a pound of bacon tried out to a crisp is added. After about two hours of slow cooking, the chicken and bones are removed, and the chicken is separated into rather large-sized pieces. One should be sure that all the bone and fat are removed. The chicken is again returned to the liquid, and one quart of potatoes, cut in quarters, two cups of dried Lima or butter-beans (which have been soaked in cold water overnight), one can of tomatoes, one can of golden bantam corn, and four large onions are added. The seasoning of a Brunswick stew is important: salt, pepper, a dash of cayenne, a bit of dried mustard, three tablespoonfuls of Worcestershire sauce, and one-fourth of a lemon are required. To serve, the stew should be placed on a platter and surrounded by mounds of steamed rice.

THE ACCOMMODATING HAM

The woman with an economical turn of mind knows well the wisdom of planning menus by the week. They will, of course, often be subject to change. The day may be cold and rainy, and one feels that the family would enjoy nothing more than an old-fashioned beef stew with dumplings or a vegetable soup followed by baked macaroni and cheese. But the menu should be tentatively planned with a view to using the same cut of meat in different ways. For example, one week one might order from the butcher a half or a whole smoked ham, first having him cut several slices from it. From this cut, three or four excellent dishes may be prepared.

HAM WITH APPLES AND SWEET POTATOES

The slices of ham, which the butcher has cut, should be soaked for one hour, placed in a shallow dish, and covered with a layer of brown sugar, a layer of apples, and a layer of cold sliced sweet potatoes. These layers are repeated until the dish is full, after which it is covered and placed in the oven to bake for one hour. During the last fifteen minutes of baking, the dish may be uncovered. This dish combines especially well with creamed turnips, or the sweet potatoes may be omitted, and the ham and apples served with browned sweet potatoes.

VIRGINIA HAM

A day or two later, the remainder of the ham may be baked in the Virginia style. When cooked in this manner, it will have a most delicate flavour. After the ham is placed in a kettle, one adds two tablespoonfuls of sweet cider, a slice of onion, four cloves, four inches of stick cinnamon, ten peppercorns, and just enough water to cover. The ham thus covered should be permitted to stand overnight. In the morning it should be brought to a boil, then the heat lowered, and simmering permitted until the meat is tender. After it is done, it is cooled in the liquor, and the skin removed, care being taken

(Continued on page 134)

More exquisite than Words can tell . . . this lovely new pattern in Sterling Silver

These stores will be pleased to show you the GRANADO pattern

Albany, N. Y.—THE VAN HEUSEN CHARLES CO.
Atlanta, Ga.—MYRON E. FREEMAN & BRO.
Augusta, Ga.—L. J. SCHAUL & COMPANY
Baltimore, Md.—A. H. FETTING COMPANY —HENNEGEN-BATES COMPANY
Birmingham, Ala.—JOBE-ROSE JEWELRY CO.
Boston, Mass.—JORDAN MARSH COMPANY
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Buffalo, N. Y.—T. C. TANKE, INC.
Charleston, S. C.—W. P. CART COMPANY
Charlotte, N. C.—JOHN M. LITTLE
Chattanooga, Tenn.—L. C. LEACH & COMPANY
Chicago, Ill.—C. D. PEACOCK —MARSHALL FIELD & COMPANY
Cincinnati, Ohio—THE FRANK HERSCHEDE CO.
Cleveland, Ohio—THE STERLING & WELCH CO.
Dallas, Texas—LINZ BROS.
Dayton, Ohio—HUGHES & NEUBAUER
Denver, Colo.—BOHM-ALLEN JEWELRY CO.
Des Moines, Ia.—S. JOSEPH & SONS —FRANK SCHLAMPP CO.
Detroit, Mich.—HUGH CONNOLLY & SON, INC. —WRIGHT, KAY & CO.
Duluth, Minn.—BAGLEY & COMPANY
Evansville, Ind.—CHARLES F. ARTES, INC.
Grand Rapids—J. C. HERKNER JEWELRY CO.
Hartford, Conn.—HENRY KOHN & SONS, INC.
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Indianapolis, Ind.—CHARLES MAYER & COMPANY
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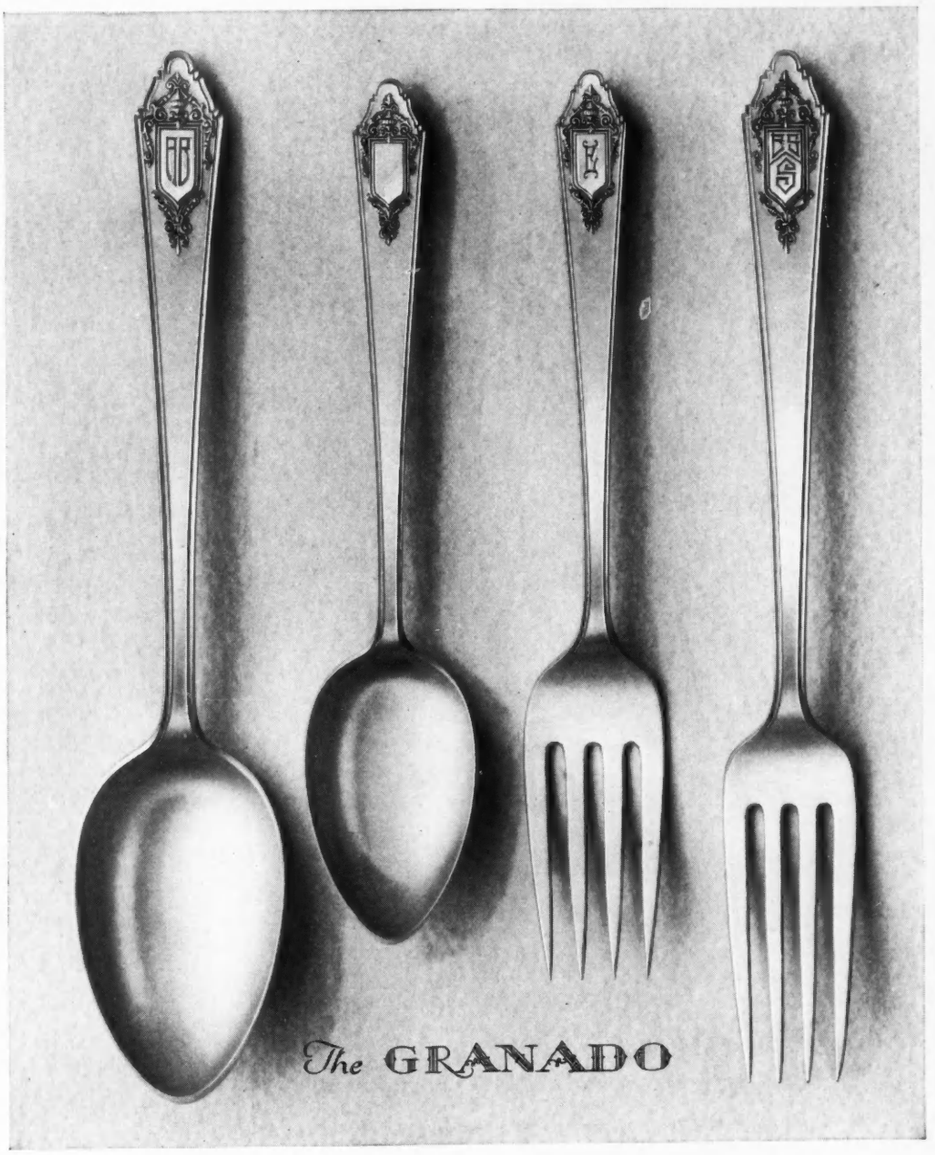
Los Angeles, Cal.—DONAVAN & SEAMANS CO. —MONTGOMERY BROS.
Louisville, Ky.—VIC LORCH & SONS —CHAS. C. WRIGHT & CO.
Milwaukee, Wis.—BUNDE & UPMEYER CO.
Minneapolis, Minn.—WHITE & MACNAUGHT
Montgomery, Ala.—KLEIN & SON
Nashville, Tenn.—JENSEN & JECK COMPANY
New Haven, Conn.—S. H. KIRBY & SONS, INC.
New Orleans, La.—HAUSMANN, INC.
New York City—JOHN WANAMAKER
Norfolk, Va.—D. P. PAUL COMPANY
Oklahoma City, Okla.—ROSENFIELD JEWELRY CO.
Omaha, Nebr.—THE C. B. BROWN CO.
Philadelphia, Penn.—JOHN WANAMAKER
Pittsburgh, Pa.—JOHN M. ROBERTS & SON CO.
Portland, Me.—J. A. MERRILL & CO.
Portland, Ore.—FRANK A. HEITKEMPER, INC.
Providence, R. I.—TILDEN-THURBER CORP.
Richmond, Va.—SCHWARZSCHILD BROTHERS —SPILLING'S
Rochester, N. Y.—E. J. SCHEER
St. Louis—HESS & CULBERTSON JEWELRY CO.
Salt Lake City, Utah—BOYD PARK, INC.
San Antonio, Texas—E. HERTZBERG JEWELRY CO.
San Francisco, Cal.—SHREVE, TREAT & EACRET
Seattle, Wash.—HARDY & COMPANY —L. W. SUTER, INC.
Sioux Falls, S. D.—FRANK HYDE JEWELRY CO. —SMITH JEWELRY COMPANY
Spokane, Wash.—MEMHARD & MILLER
Springfield, Ill.—JOHN W. FEE
Springfield, Mass.—TRUE BROTHERS
Tampa, Fla.—BECKWITH-RANGE JEWELRY CO. —OWEN-COTTER JEWELRY CO.
Tucson, Ariz.—GREENWALD & ADAMS, INC.
Tulsa, Okla.—SANDERS RONES & CO.
Washington, D. C.—R. HARRIS & COMPANY
Wichita, Kan.—CLEON A. WHITNEY
Wilmington, Del.—BANKS & BRYAN —BAYNARD'S, INC.

Only a partial list of cities and stores where the GRANADO pattern is being presented can here be given. If the name of your favorite shopping place does not appear, please write us.



ONLY by seeing the GRANADO design in actual silver can you properly appreciate the rare beauty and loveliness of this new pattern in Sterling Silver tableware. Only then can you note its exquisite modeling, its delicacy of ornamentation, its mellow, rich finish. Not until you take a piece in your own hands can you sense its generous weight, perfect balance and unmistakable Sterling feeling.

At any of the jewelers listed, you may see and examine at your leisure the GRANADO pattern. You will be welcomed as a visitor, whether or not you may be a purchaser at just this time. And we know you will thoroughly enjoy becoming acquainted with this latest creation in lovely Sterling.

Send today for a copy of the Granado Brochure, which awaits just your request.

Treasure TRADE MARK

ROGERS, LUNT & BOWLEN CO. *Silversmiths*
GREENFIELD , , , , MASSACHUSETTS

Treasure TRADE MARK

Member of the Sterling Silversmiths Guild of America

Carlin

Comforts

The luxury-loving habits of the modern woman equal, and perhaps surpass, those which tradition has linked with beautiful women of all time. But moderns have a manner of balancing luxury against cost. For them, the Carlin Shops present a host of lovely boudoir and travel requisites. Cushions, traveling sets, robes and coverlets — hand-made with artistic devotion — comforters stitched and adorned by deft fingers — countless things which once would have cost a King's ransom — now modestly priced at the Carlin Shops.

Perpetuating the French Tradition of Boudoir Comforts

CHICAGO
662 N. Michigan Ave.
at Erie Street

NEW YORK
528 Madison Ave.
at 54th Street

FOR THE HOSTESS

(Continued from page 132)

not to tear the fat. Finally, it is placed in a roasting pan, covered with brown sugar, brushed with a beaten egg, sprinkled with ground bread-crumbs, cloves are inserted, and it is allowed to brown.

HAM LOAF

The ends of the ham may be served for luncheon creamed with green peppers and celery, or as a ham loaf or ham-yam croquettes.

To one-half of a cupful of chopped cooked ham, one adds one-half cupful of bread-crumbs and one-half of a teaspoonful of pepper, one egg, one-quarter of a cupful of milk, and two tablespoonfuls of chili sauce. This mixture is patted into a loaf pan and baked forty-five minutes in a hot oven.

HAM-YAM CROQUETTES

To one and one-half cupfuls of minced ham, one adds three cups of mashed sweet potatoes (yams), one teaspoonful of salt, and one-half teaspoonful of pepper. A white sauce is prepared with three tablespoonfuls of butter, four tablespoonfuls of flour, and one cupful of milk. The ham and potato mixture is moistened with the white sauce, one well-beaten egg is added, and the mixture is formed into croquettes. These are fried in deep fat and served with apple sauce or apple rings sprinkled with brown sugar.

VEAL IN VARIOUS GUISES

An economical way to buy veal is to purchase a leg of veal, having the butcher cut off several cutlets. Thus, veal cutlets may be served at one meal, and, a day or two later, the remainder of the leg may be served braised or roasted. With a little imagination, the remnants of the roast may also be prepared into delicious dishes.

CURRY OF VEAL WITH MACARONI

One-half of a pound of macaroni is boiled in salted water until tender, drained, and cold water poured through it. Two tablespoonfuls of butter are melted in a saucepan, to which one adds and blends vigorously two tablespoonfuls of flour, two tablespoonfuls of curry-powder, one teaspoonful of salt, and one-quarter of a teaspoonful of pepper. To this curry sauce, two cupfuls of milk are then gradually added, and the mixture is cooked until it is smooth. A layer of macaroni is placed in a casserole, then a layer of the veal, and then the curry sauce. These layers are repeated until the casserole is full, after which the dish is covered and baked for thirty minutes.

VEAL LOAF

Left-over veal may appear in a delicious veal loaf. The veal is forced through a food chopper, and to it are added one-half of a pound of finely chopped salt pork, six crackers rolled, four tablespoonfuls of milk, two tablespoonfuls of lemon-juice, salt, pepper, and a few drops of onion-juice. The loaf is then placed in a small baking-pan, brushed with the beaten white of one egg, and baked for forty-five minutes. To serve, it is sliced thin and covered with grilled tomatoes.

RELIEF FOR MONOTONOUS MENUS

For the establishment with a limited food budget, there are many other ways of relieving the monotony of daily menus—ways that are not only economical, but extremely delicious. Our markets, to-day, are so well supplied with varieties of fresh vegetables that one may vary the menu by serving a vegetable dinner once a week, or one may substitute for the meat and vegetable course a dish such as cabbage rolls.

CABBAGE ROLLS

A small head of new green cabbage should be chosen for this recipe. It is boiled in salted water until the leaves are soft enough to roll without breaking. After it is drained, the leaves are separated. A stuffing is made of one pound of ground round steak, one cupful of cooked rice, one onion, minced fine, salt, pepper, and a well-beaten egg. A heaping tablespoonful of this stuffing is placed in each leaf of cabbage and rolled. The rolls are placed in a colander in a kettle of boiling, salted water and cooked for forty-five minutes. They are then drained and served with drawn butter sauce.

FISH CHOWDER

Clam or fish chowder is another excellent and practical dish. When followed with a simple baked dish of brown rice with cheese and tomatoes or with spaghetti, Italian style, it makes a complete meal. Fish chowder, as it is prepared in New England, requires two pounds of fish, three slices of salt pork, one onion, two cupfuls of raw potatoes, two cupfuls of milk, two cupfuls of water, in which the fish is cooked, two tablespoonfuls of flour, one teaspoonful of pepper, and one tablespoonful of chopped parsley. The salt pork is tried out until a golden brown. The onion is added, and the fish is cooked until tender. Haddock is excellent for fish chowder, as is halibut of a grade not suitable for halibut steaks.

SPAGHETTI, ITALIAN STYLE

Spaghetti, in the Italian manner, is made by melting two tablespoonfuls of butter in a skillet, adding one onion, minced fine, one and one-half cupfuls of well-seasoned tomato sauce or soup, and one-half a pound of mushrooms that have been skinned and sliced. The dish is covered and cooked eight minutes, being stirred frequently. Two cupfuls of cooked, seasoned spaghetti are then added and, finally, two tablespoonfuls of grated cheese. Spaghetti, Italian style, is served very hot.

The next issue of Vogue, the May 25, 1929 number, is the "Beauty and Lingerie" issue. There is no doubt but that these are subjects to which feminine attention is always turned. And why not? Beauty is Woman's Privilege—it is hers by birthright, by acquisition, by intelligence. And, since Lingerie is an unseen aid to Beauty, Vogue includes it in the next issue, which appears on the news-stands on May 23, 1929

NEGLECT...

The USURER

Neglect takes a wicked toll. Today it seems harmless enough to neglect your skin. But tomorrow – then your beauty must pay threefold for your past imprudence.

Neglect will put three ageing marks upon you. It makes your clean-cut chinline droop, it gives your throat a crêpy texture, and it etches deep lines at the corners of eyes and mouth.

But you can easily avoid the three tragedies that make a woman look so old. It was Dorothy Gray who discovered the three signs of age, and she evolved simple, scientific treatments and preparations for preventing and correcting them.

You can readily follow these treatments in your own home. The same exquisite Dorothy Gray preparations that have proved so successful in the Dorothy Gray salons may be had at leading shops everywhere, and the Dorothy Gray method is fully explained in the booklet which this coupon brings you.

DOROTHY GRAY

683 FIFTH AVENUE, NEW YORK

Salons in

CHICAGO LOS ANGELES SAN FRANCISCO WASHINGTON ATLANTIC CITY

DOROTHY GRAY,

Six Eighty-Three Fifth Avenue, New York

Please send me the new Dorothy Gray booklet, "Your Dowry of Beauty." I am particularly interested in: ☐ The Treatment for Lines and Wrinkles ☐ The Treatment for Double Chin ☐ The Treatment for Relaxed Muscles and Crêpy Throat.

Name.....

Address.....

City.....

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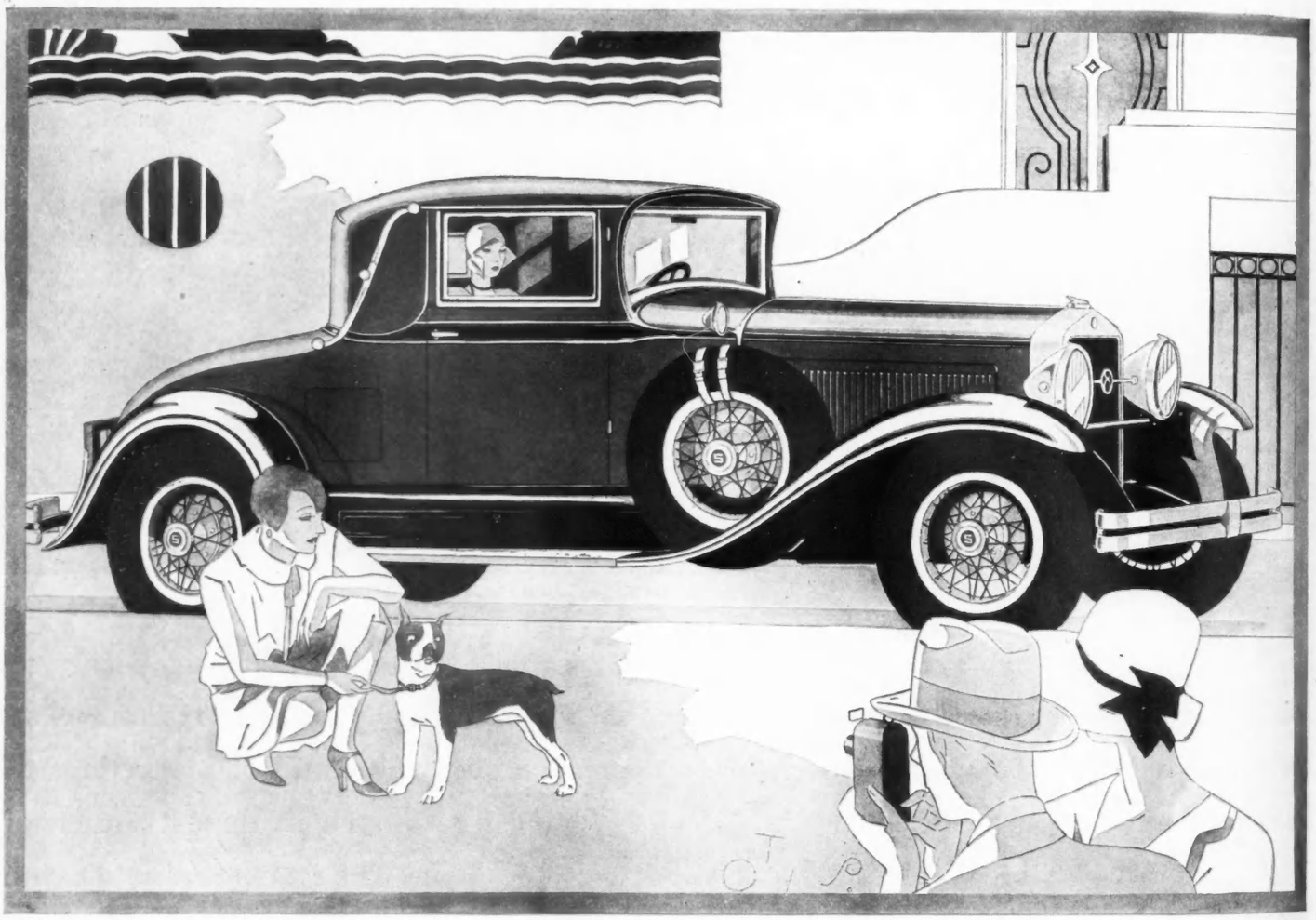
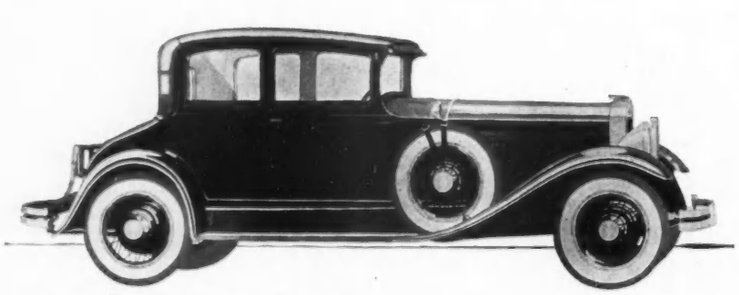
EVER HIGHER IN KEY...SWIFTER IN TEMPO

...mounts the style theme of today's motor cars, set afresh by the new Studebakers!



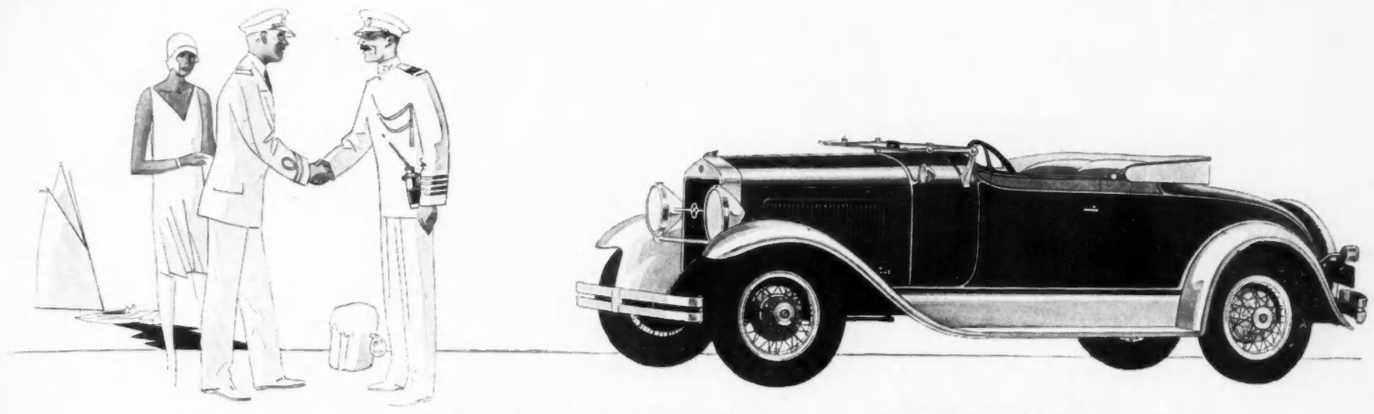
The new President Eight Convertible Cabriolet for Four beautifully combines on the 115-horsepower World-champion chassis, the roadster's racy lines with the all-weather comfort of an enclosed car. Windows raise and lower with top either up or down. $1895. Commander Eight Cabriolet $1645; Commander Six Cabriolet $1495. Six wire wheels and luggage grid standard equipment.



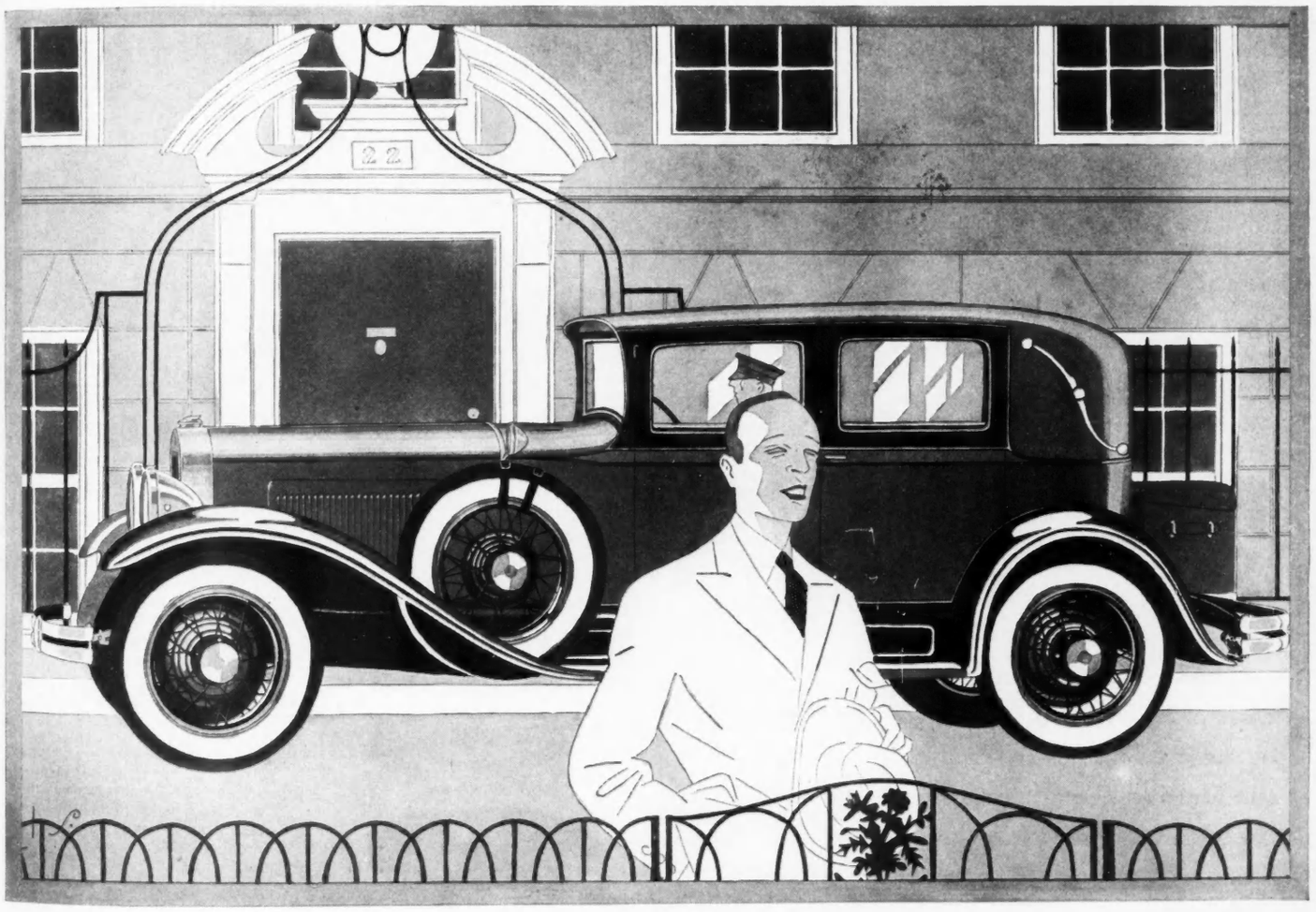
The new President Eight State Victoria provides the utmost in companionable comfort. Wider windows provide greater vision than is usual in this body type, which has become so popular for owner-driven social and business use. Six wire wheels and trunk rack standard equipment. Priced $1895 at the factory. Commander Victoria, as an Eight, $1525; as a Six $1375. Prices at the factory. Bumpers and spare tires extra.

SWIFTER, keener, higher, rises the vibrant theme of modern motor modes. And most fittingly, Studebaker, holder of *every* official stock car record for speed and endurance, strikes the first fresh note of this new and finer motor car style.

Inspired by speed and stamina unmatched in all motordom, Studebaker's craftsmen have admirably interpreted these championship qualities in coachcraft of real distinction. Even in repose, these great new Studebaker eights and sixes proudly express their flashing fleetness and tireless energy.



The New Commander Eight Regal Roadster for Four abundantly fulfills the promise of thrilling speed and dauntless stamina. Hydraulic shock absorbers. Priced $1595. Commander Six Regal Roadster, $1450. Five wire wheels. Commander Six Business Roadster, $1375.



Worthily matching this spirited performance is the quiet comfort which only Studebaker-built cars provide. Poised on ball bearings, friction-free —low swung and steady, due to costlier double-drop frames—gentle and restful because of new type hydraulic shock absorbers. Your Studebaker motor car is a Champion—yet its cost is not excessive, the result of Studebaker's One-Profit manufacture.

The New President Eight Brougham for Five, a magnificent interpretation of championship performance. Broadcloth upholstery in French pillow fashion. Folding center arm rest in rear. Upholstered hassocks replace conventional footrest. Priced $2350. Commander Eight Brougham, $1675; Commander Six Brougham, $1525. Six wire wheels and trunk standard all Broughams.

All prices at the factory, bumpers and spare tires extra

STUDEBAKER

Builder of Champions

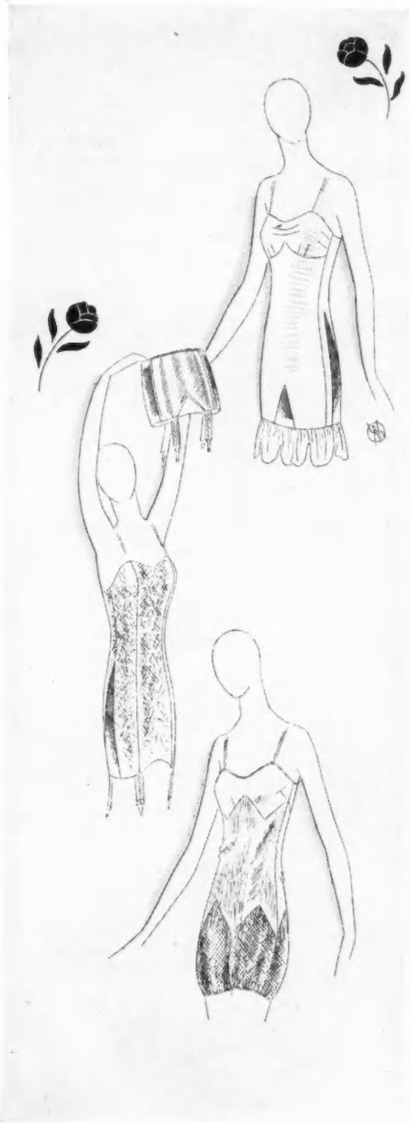
romilla

"It's The Sheerness That Makes The Shade"

Colors in hosiery are not like colors in anything else! On the skin of the leg, it's the sheerness that makes the shade. And it's on the leg that *Romilla* shades attain their final seductive perfection . . . Enjoy *Romilla Hosiery* beauty; enjoy it doubly because it is not bought at the cost of serviceability! Miller Hosiery Co., Inc., 330 5th Ave, N.Y.

hosiery

. . with the rose line



An ideal basis for to-day's mode is achieved by the unbroken line of these corselets, descriptions of which will be found in the text

FINE FIGURES AT SMALL COST

THE striving for suppleness and a lithe figure that led to fanatical exercise and the erstwhile and unsuccessful discard of corsets, far from being on the wane, is being sought with renewed eagerness by reason of a new compromise—the boneless corset. This extraordinary bit of lingerie is less of a weakling than it sounds, for, having abandoned the practice of restraint by force, it must depend on skilful cutting and fitting and on the firmness of its fabric for the moulding of the figure that is essential to chic with the new frocks. It appears in every conceivable form, but the most logical interpretation of it is the corselet, that happy garment which runs an unbroken course from its straps on the shoulders to its garters well below the hips, thus smoothing away any rough or rolling edges (and especially that one at the diaphragm) that might insinuate their un-chic selves into the chic of a frock.

However, whatever the length of a corset—whether it be an all-inclusive affair or merely the slender complement of a brassière—, the same naturalness of silhouette is evident. No part of the body is pressed flatly out of shape, no part is squeezed to reluctant thinness, but a gentle urging and coaxing, an even distribution of superfluous flesh, are the things that accomplish wonders. For, this season, and undoubtedly several forthcoming seasons, slimness is a goal to be aimed at with discretion. The smartly slender woman is no longer straight as a die, but is a wise encourager of subtle curves. Ever so slightly she accentuates her barely noticeably nipped-in waist-line, her rounded bust, and the gentle curve of her hips—in other words, she is natural. But gracefully supple as her exterior appearance may be, even though she weighs a mere hundred pounds, she keeps her figure within the kindly restraining bounds of some sort of corset, for she realizes that the mode of clinging, moulded lines makes this imperative.

Fabrics are being adapted to the season so that, even in the dead heat of summer, one need not dread the thought of wearing a corset, as many excellent ones are now made of thin double net or openwork elastic. Some of the girdles and a few corselets are partially step-ins; that is, they have a fastening on one side, but for the most part are closed. One Poirette compact for the larger figure has what is termed an

(Continued on page 140)

You'll hear so many charming things said of

VIOLET HEMING

Chidnoff

Violet Heming is one of the many famous actresses who use Lux Toilet Soap . . .

"Delightful Violet Heming!" you'll hear them say—people everywhere.

"Whatever the part she's playing, there's dignity and fine taste and intelligence in her interpretation."

"Such a list of successes: *Jealousy, The Jest, Spring Cleaning, Disraeli.*"

"And she was lovely this year in *This Thing Called Love.* She's *always* lovely"...

Violet Heming, famous for her loveliness, knows so well that there is no real beauty without exquisite skin, and gives hers the gentlest care. She says: *"I'm overjoyed to find how smooth Lux Toilet Soap keeps my skin. For, of course, that is a great problem of every actress: to preserve a flawless complexion."*

The famous actresses of the Broadway successes—like 9 out of 10 Hollywood stars—are consistently using Lux Toilet Soap. They find that it keeps the skin smooth as a flower-petal.

It is because the actresses are so enthusiastic about this daintily fragrant, white soap that leading theaters throughout the country have placed it in their dressing rooms. In New York alone, you will find it being used in 71 of the 79 legitimate theaters. And in Hollywood all the great film studios have made it the official soap in their dressing rooms.

If you are not one of the millions of discriminating women who are keeping their skin soft and smooth with Lux Toilet Soap, do buy several cakes—today. Luxury such as you have found only in French soaps at 50¢ and $1.00 the cake—now 10¢.

Another Catalina Triumph

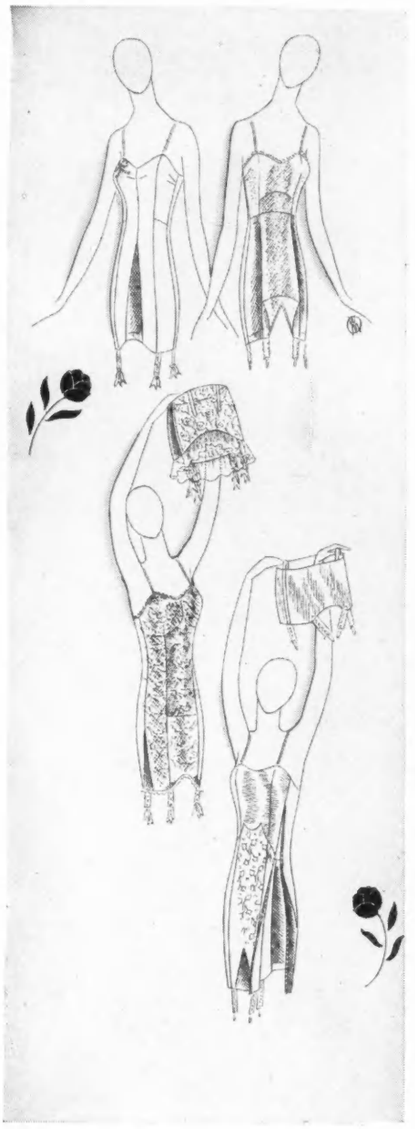
PARYMARS

Exclusive Catalina Creations

THE linen weave effect conceived by Catalina . . . in soft straw bodies . . . is accepted throughout America and Europe as "The Style Feature of 1929" . . . sport and dress styles in beautiful shades . . . light as a feather . . . shaped by hand to fit the head snugly . . . most becoming.

Catalina Registered
CALIFORNIA SPORTS HATS

Created in California by
CATALINA HATS, INC.
2061 MARKET STREET • SAN FRANCISCO
NEW YORK DISPLAY ROOM • 411 FIFTH AVENUE



These cleverly designed corselets provide support without stays. A complete description of each model is given in the text

FINE FIGURES AT SMALL COST

(Continued from page 138)

"inner flex" waist. On the sides, the brassière and the corset are separated, and the former held firmly down by a series of attached elastics, which allow plenty of freedom of movement. Gossard shows three interesting corselets. The first one is made to be comfortable even in a temperature of eighty degrees, for it is of coarse, loose net, and, instead of having added weight and heat by a surplus of elastic inserts, is partially laced at the sides. The second one is designed as one of only two garments necessary for the filmy black chiffon dresses of evening—the corselet and step-ins. It is made of black silk brocade, and the brassière, a part of it, is made of lace with a low-cut back. The third is of ribbed silk tricot and obviates the necessity of any additional underwear by having crêpe de Chine panties. And a fourth, a combination, has a tricot body, a double milanese brassière that is adjustable, a nipped waist-line, and full-length panties of crêpe de Chine that are attached over the corset itself. For tennis or vigorous sports, a girdle from Lily of France is made of firm tricot and has very little rubber in it.

At the top of the sketch on page 138 is a Bien Jolie Solo-ette, made of crêpe de Chine, pink piped in blue. It has a rather low back and removable shoulder-straps, and a crêpe de Chine ruffle around the bottom completes this practical garment. Not the least of its merits are supporters without stocking-tearing buckles. Aloft, in the centre of the sketch, is a girdle by Lily of France, of pale pink crêpe de Chine and silk elastic. Below it is another corselet by Gossard, of pale pink lace. Its lines are sufficiently princesse to be worn beneath a clinging frock, and its straps are of ribbon and elastic. At the bottom is an all-inclusive bit of silk lingerie by Van Raalte, created only for the very slender. Designed for sports, it adopts out-of-doors colours in its blending shades of three sunburn tints, and, from the top of its shaped brassière to the band of its bloomers, it clings slimly to the figure.

At the left on the top of this page is an example of foundation lingerie, by Poirette, that is extremely important because of its princesse silhouette. Its fabric is a sort of silk

(Continued on page 152)

OXFORD

A DESIGN ADAPTED FROM THE CLASSIC BEAUTY OF THE WINDOWS OF CHRISTCHURCH

Set of six

DESSERT KNIVES $21.00
with stainless Mirror-stele blades, new French shape.
TEA SPOONS . . 13.50
DESSERT FORKS . 22.50

TO HAVE this beautiful Sterling Silver on your table is to bring to it the glorious associations of centuries of English history. For the design was inspired by the high-arched windows of Christchurch Cathedral in ancient Oxford—celebrated in the annals of kings and poets, artists and erudite scholars of every period.

This pattern has distinctive character. The silver is substantial, and has lasting value. It is wrought with the same pride of perfection that has marked the work of Reed & Barton for more than a hundred years . . . See the Oxford Design at your jeweler's and select it for your own.

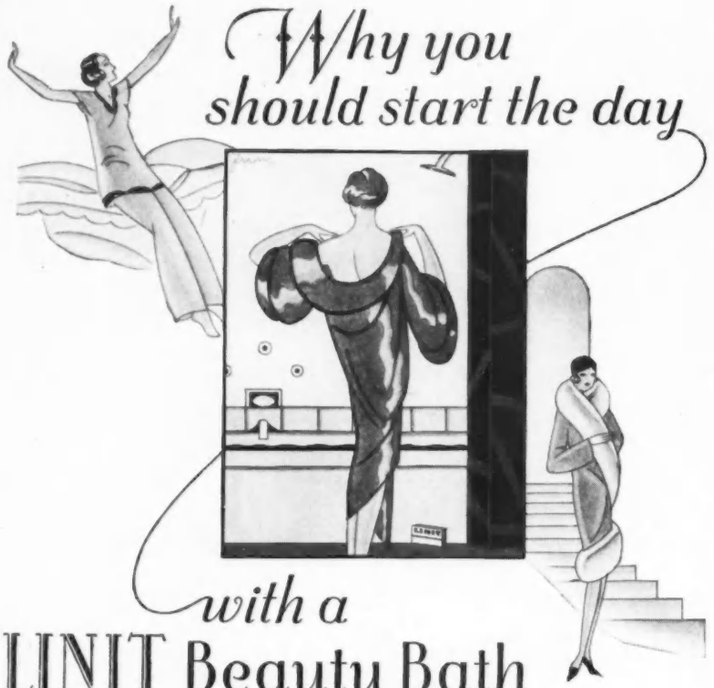
TAUNTON, MASS. REED & BARTON NEW YORK, N. Y.

REED & BARTON

TAUNTON, MASSACHUSETTS

STERLING ESTABLISHED OVER 100 YEARS SILVER PLATE

TRADE MARK STERLING



Why you should start the day with a

LINIT Beauty Bath

EVERY woman who wants to start the day with the invigorating and refreshing feeling of a soft, smooth skin should start the day with a Linit Beauty Bath.

Which explains why the Linit Beauty Bath is so popular among thousands of fastidious women.

After a luxurious Linit Beauty Bath you instantly "feel" the results—your skin is unusually soft and delightful to the touch.

Merely dissolve in your bath half a package of Linit (the scientific starch discovery sold by grocers)—enjoy the soothing sensation of a rich, cream-like bath—then feel your skin. It is like rare velvet.

After your Linit Bath, powdering is unnecessary as Linit leaves just the right amount of powder on the skin, evenly spread. You will find that Linit adheres well, absorbs perspiration without caking, eliminates "shine" on body, hands and face, prevents chafing and affords protection against wind and sun.

Starch from corn is the main ingredient of Linit and, being a pure vegetable product, is absolutely harmless to even the most delicate skin. White is the natural color of Linit—it is not disguised by color or odor.

Linit is sold by your Grocer.

THE BATHWAY TO A SOFT, SMOOTH SKIN

Percy Chubb, Esq., and Miss Frances Griscom

SOUTHERN SHOOTING

(Continued from page 100)

in full bloom. In the wood, an owl gave his last hoot, and, far-away down the hill, we could hear a darky singing on his way to work. With the first rays of the sun, countless little birds flew about us and perched on the branches of our blind, twittering and bustling about their morning toilets. A beautiful cardinal and his mate paid us a visit, but, on catching sight of us, flew off in a great flurry, while a deer scampered across the meadow.

THE TENSE CLIMAX

The turkeys roost in the tall pines until dawn when, one by one, they flap to the ground clucking to one another. Norman imitated the sound very softly on an instrument that consisted of a small box made of special wood—the cover is scraped gently on the edge of the box itself, imitating to perfection the sound of a turkey. We had obeyed our instructions perfectly, and I ached in every limb; I had an itch on the nose and another on the back of the neck; I wanted to sneeze; I longed for breakfast. Suddenly, Norman stiffened with excitement—he had seen a gobbler in the woods. Looking at his face, one might have expected a lion to leap out of the next bush. All at once a turkey, to which I had given little thought until then, became the one thing in the world I wanted. I should never have a happy moment until I had shot one. Just then, a large one walked in sight out of range, scratched the ground, and looked around suspiciously, his head held high. We hardly dared to breathe. Then another and another flew or ran in. Two simultaneous shots, and it was all over. We each had a fine turkey. As always, it is the hunting of any game that is fascinating, not the killing of it, and I was sorry to see two such fine birds left behind as the rest of the flock soared above the trees and disappeared, but Norman's glee, my own pride (I don't know why I was so pleased with myself, as so large a mark on the ground is practically impossible to miss, but I was), and the prospect of the Sunday lunch our victims would provide dispelled my last regret. Delighted with our morning, we trudged home to breakfast to find an audience, who listened appreciatively to our tale of prowess.

TURKEYS OF ANOTHER FEATHER

Turkey drives are very good sport and quite exciting. The guns are placed at different points in the woods about a hundred yards apart, and the men drive the turkeys towards them by hit-

(Continued on page 148)

The Hon. Sylvia Fletcher-Moulton, of London, and Mr. and Mrs. Robert Jordan, of Boston

Joyce Barbour, popular star in "Spring is Here"

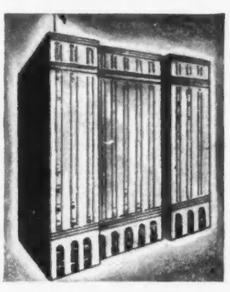
A world-famous star who honors me with her friendship once declared: "Every woman has more need of perfect hairdressing than she has of the wisdom of Socrates." . . . And I would add that if the La Nimret *Permanent Wave by Terminal cost as much as a diamond ring, I would still rather have it than play without it, on stage or off.* . . . "Spring is Here" *is a success but* Summer and the Surf *will never be the greatest success for any girl who does not let her head be beautifully and wavily sculptured by the artist called Terminal. I say this out of gratitude for good work well done.* . . . JOYCE BARBOUR

NOTE: We are deeply grateful for this genuine appreciation of the La Nimret permanent. Like Miss Barbour, you can enjoy this remarkable new French process in any Terminal Salon. Deeper, softer waves — bewitchingly natural — and so skillfully designed by Terminal artists that you retain all your individual charm! Most every delicate texture and color of hair, La Nimret will wave *better* and *more* attractively! Even grey, bleached or tinted hair can now be successfully waved. La Nimret can be obtained *only* in Terminal Salons.

Terminal Beauty Salons are located in these distinguished hotels where the new Waldorf Creams and Powders are exclusively available. The Waldorf-Astoria, Hotel Roosevelt, Hotel Pennsylvania, New York City; Book-Cadillac Hotel, Detroit; The Palmer House, Chicago; New Bismarck Hotel, Chicago; Hotel Gibson, Cincinnati; Wm. Penn Hotel, Pittsburgh; Lord Baltimore Hotel, Baltimore; and in The Fisher Building, Detroit.

TERMINAL

Beauty Salons



Hotel Gibson, Cincinnati

This little label, in brown, appears on every piece of genuine Fostoria. Look for it when you buy fine glassware.
Reg. U. S. Pat. Office

A festive new design, Versailles, reflects in glassware the glamour and charm of 18th Century France, as interpreted by

FOSTORIA

Dawn...a subtle, soul-satisfying rose — Azure...a blue of morning skies
Green...fresh and brave as spring itself
Of course, this new Fostoria dinner service will make your table settings pleasanter and every meal a smart occasion!

SOMETHING of the spirit of the gay folk who once wandered through the well-remembered gardens of Versailles has been caught and crystallized forever in this delightfully sophisticated pattern of Fostoria. The leisurely elegance of an age that loved living and the good things of life is reflected in the splendid glitter of these glass plates, and cups, and bowls, and platters.

Here is a dinner service that appeals both to imagination and good sense. Fashion ordains color and simplicity. Fostoria provides color that shifts and changes, as lights and shadows come and go. It inspires a variety of interesting and beautiful table settings for every meal of the day. The shapes of Fostoria pieces are simple, for these dishes are made for practical service. The plates "stack." Fostoria will not craze and hardly ever chips.

Fostoria stemware is made to match the dishes. A complete dinner service includes it. Fostoria colors are constant—at any time you can match them exactly. Genuine Fostoria, sold in the better stores throughout the country, open stock plan, is not expensive. Keep Fostoria in mind for wedding gifts. . . . "The New Little Book About Glassware" is the second in the Fostoria series. It concerns the colorful magic of glass and its place in the modern home. Free, send for it, addressing The Fostoria Glass Company, Dept. V-5, Moundsville, W. Va.

Breakfast served on Fostoria glass may be the pleasantest meal of the day. Shown here . . . cereal dish, goblet, footed coffee cup and saucer, bread and butter plate, in the Versailles pattern.

The dessert course at a formal luncheon is attractively served in a footed glass (a glass exactly the size for the orange juice at breakfast). Dessert plate, footed tumbler and finger bowl.

MORE FACTS ABOUT FOSTORIA

Fostoria is made plain and etched. Other Fostoria patterns in crystal, amber, topaz and iridescent.

* * *

The graceful Versailles pattern illustrated on this page is made in azure, dawn and green. Complete dinner service, with matching stemware and accessory pieces, includes platters, vegetable dishes, cups and saucers, soup bowls, plates and such things as centerpieces and candlesticks, ice bucket, ash trays.

Fostoria

This fine crystal and decorated glassware is absolutely practicable for serving hot foods and liquids. It is sold open stock plan in better stores everywhere. Ask for it by name.

After-dinner coffee cups of Fostoria add a delightful touch of sophistication to entertaining. The bonbon dish in the Versailles pattern matches the cups. . . . "The New Little Book About Glassware," illustrated here, will be sent free at your request.

THE • PERFECT • ENSEMBLE

VITAL...IN YOUR SILVERWARE AS IN YOUR PERSONAL WEAR

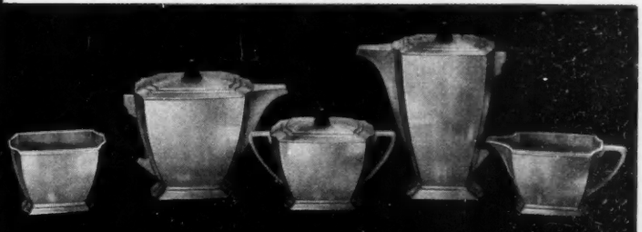
"My dear! Imagine this! Mrs. Llewelyn Jones appeared at her dinner party in an exquisite formal dinner gown, but with sport shoes and gypsy jewelry!"

Fantastic? Yet hardly more so than a formal dinner with the table silver all at discord—the tea and dinner ware in one pattern, jangling with the spoons, forks and knives in another.

Today, the "Ensemble Idea" is the mode, in silverware as well as in frocks... Which is another big reason for choosing 1847 ROGERS BROS. Silverplate. For it affords unlimited pattern matching.

Start with the PIECES OF 8, in knives, forks and spoons, in any one of its illustrious patterns. (Service of 34 pieces, $43.75 ... slightly higher in Canada.) And at any time you choose, you may add your other pieces, all in the same pattern.

You can see the PIECES OF 8 sets at any silverware counter, or write for booklet E-96 to Dept. E, International Silver Co., Meriden, Connecticut.



ON THE TABLES OF AMERICA'S FIRST FAMILIES ... SINCE

1847

Presenting the LEGACY Pattern, the modern flair in silverware. LEGACY five-piece tea set $100... LEGACY pastry forks "eights"... $11.30... "sixes" $8.50.

· 1847 ROGERS BROS ·

SILVERPLATE

INTERNATIONAL SILVER CO

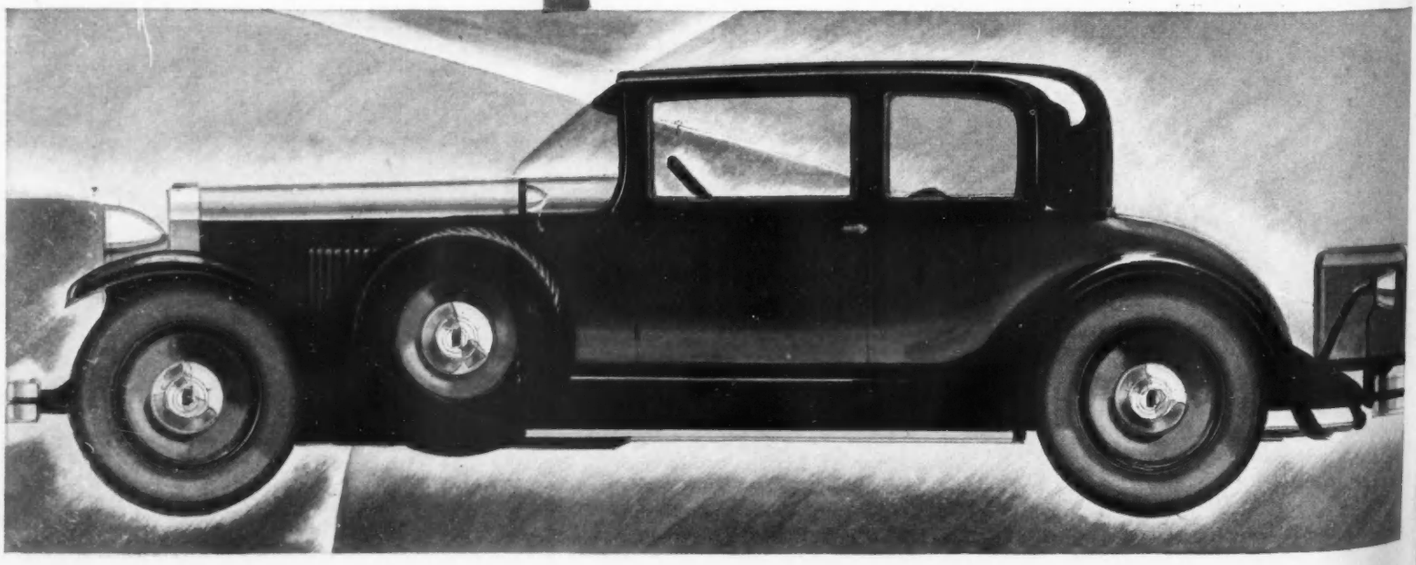
SALESROOMS... NEW YORK · CHICAGO · SAN FRANCISCO, CANADA: INTERNATIONAL SILVER COMPANY OF CANADA, LTD., HAMILTON, ONT.

AMONG THE DISTINGUISHED DRIVERS
OF THE NEW CENTURY HUPMOBILE

Mrs. Howard Linn

[NÉE LUCY BLAIR]

She can't quite decide which is the more exciting (bystanders say it's fifty-fifty with her verve) . . . jumping horses or driving a powerful car. So she does both . . . with a flair. Rides to hounds at Lake Forest and flits to France for the hunting at Pau. Drives her HUPMOBILE wherever the road leads. Owns Au Paradis, a clever shop devoted to modern decoration. And owns an absolute gift for amateur theatricals. Collects modern jewelry and her pieces by Paul Brandt and Fouquet of Paris are something to write articles about. Vionnet and Nicole Groult make her clothes. Agnes creates her hats, and smart as they are it's sinful to hide her white hair. Carol & Roberts of London make her riding habits. She drives a car as she hunts or works or plays . . . and that's *hard*. So it takes a HUPMOBILE. She likes it because it's fast and spirited as her best hunter, masculine in its rugged strength, feminine in its suave, silky, luxurious ease.



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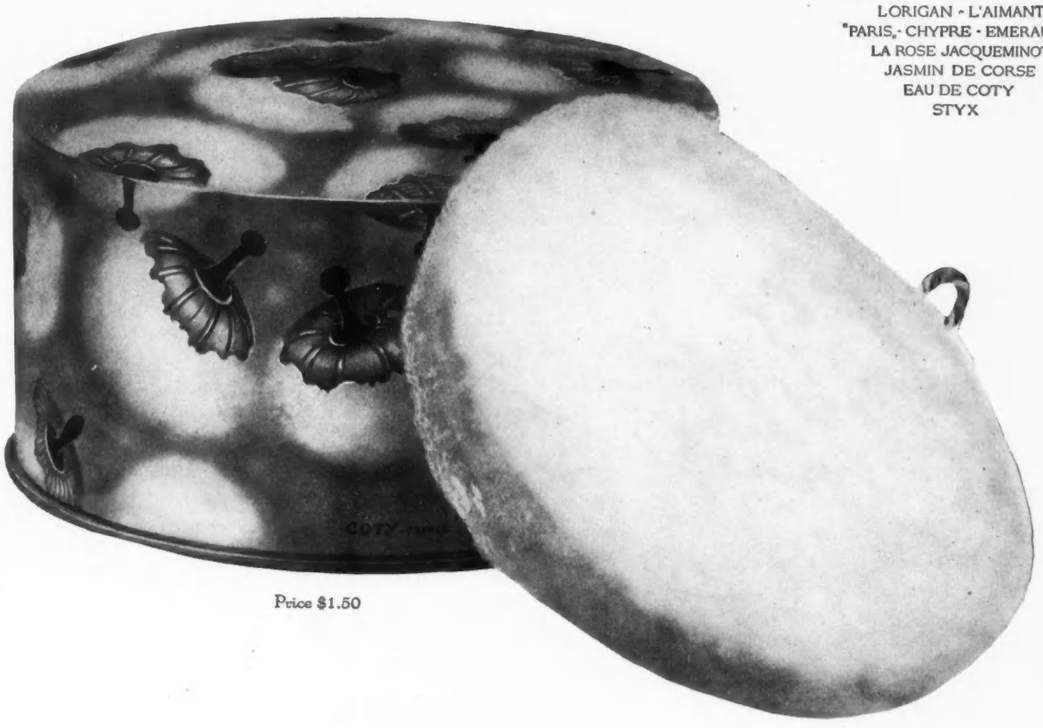

Price $1.50

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DUSTING POWDER

(Poudre Après le Bain)

Glorious — on your flesh after the bath. Fragrant, velvety, it is a beauty powder for the body, giving loveliness of tone and texture — and that exquisite feeling of personal perfection

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THE forefront
OF FASHION
YRTO FOOTWEAR
HAND MADE BY AMERICA'S FOREMOST ARTIST IN SHOES
. . . . . YRTO creations will enchant you as long as your soul loves beauty and your feet seek the trail of perennial youth . . . . .
FOR you, who cherish the unique, YRTO reveals footwear . . . unsurpassed . . .
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in the luxurious shoe salon of
SAKOWITZ BROS
HOUSTON, TEXAS
YRTO FOOTWEAR IS CONFINED TO THE 29 FINEST SHOPS OF AMERICA

SMART ECONOMY

(Continued from page 108)

frock, and Mrs. B., who is always rushing around, lets these important details slide. Although she is too clever to wear a picture frock to a restaurant, she neglects having her hair carefully done and spoils the whole effect. Her stockings are just one shade off. Her bag is not the right shape or material. Although she knows from year to year just what she can expect in the way of social engagements, she is always dashing at the last minute to buy a frock for this or that important occasion. Three days before the Joneses' dinner, she is frantically ordering a dress for it. The week of the polo matches, she runs all over town looking for tweeds. Yet, Mrs. B. knew perfectly well weeks and months beforehand that there would be the Joneses' dinner and other dinners to attend and that nothing but a broken leg would keep her from the polo matches and other sporting events. True, she appears at the Jones function in a ravishing creation, but it only arrived from the dressmaker's half an hour before she left, and she is far from at home in it. The neckline is new and should have had snaps to make it stay in place. The scarf is tricky to manage, and she should have played with it in front of the mirror for half an hour or so to master its arrangement. Mrs. B. has not learned that one should never wear a brand-new dress at an important occasion where one wants to make a hit. The ideal way is to wear the new dress at home one night and become thoroughly at ease in it. Then appear in it before a pleased public and be thoroughly unconscious of clothes.

THE LAST LETTER IN CHIC

Thirdly, we come to Mrs. Z., who is the last word and letter in chic. Of the three, Mrs. Z. is the busiest, she has many interests and heaps of friends, and she has no time to waste. She can not be bothered with quantities of clothes any more than she can take time for dozens of fittings. She believes that economy in time is economy in money in the end. At the beginning of the season, she takes thought of her wardrobe and, after due deliberation, buys just what she will be needing. She takes into consideration the scene of her activities—a summer at Newport requires very different costumes from a summer at Darkharbor, for instance. No bourgeois fear of being seen again and again in the same dress ever worries her, and she has learned from the French the wise trick of having a favourite model made up in different colours. "Nowadays," she has been heard to declare, "people don't notice your clothes, but they do notice how you look, so better one becoming effect than several that are not so successful."

To the casual eye, Mrs. Z.'s little silk frock that she wears under her coat is so simple that it seems nothing. But that natural, easy, effortless air is really the height of sophistication. And to prove the truth of this, just try and imitate that casual, yet perfect, chic. She never buys the *dernier cri* because it is the *dernier cri,* but because she finds it both becoming and amusing.

Fit and details are everything to her. One good dress at $175 is a better investment in her eyes than four copies at $45 each. Whenever possible, she buys original models so that the fabric, the lines, and the fitting will be everything they should. And Mrs. Z., to put it vulgarly, gets her money's worth. She would never dream of ordering carte blanche, but she plans and studies intensively and then can forget all about clothes for a season. Her economies in time and worry are amazing.

Everything in her wardrobe is related, and she gets the most out of everything by linking them up. Nothing is bought for one special occasion. Her corsets, her lingerie, her shoes are all ordered twice a year, and constant rotation in wearing prevents her suddenly being destitute of some necessary article.

Formerly, one bought a new coat or two in the winter and a new coat in the spring and wore them over a series of dresses. But now, unrelated wraps are almost a rarity, and it takes a fair amount of intelligence and thought to juggle a series of ensembles successfully. Mrs. Z. has given enough research and consideration and study to this to deserve a Ph. D. in dress. Time and time again, she has had to reject some enchanting evening wrap or amusing sweater because the colours didn't blend with the rest of that group in her wardrobe. And that, as every woman knows, takes determination and iron will.

A SPRING WARDROBE

On pages 106, 107, and 108 are shown some of the clothes that Mrs. Z. selected this spring. Her light coloured coat of beige sports fur, which was bought last autumn, she is wearing over sports clothes and on those usual raw days when the east wind ignores the calendar to a chilling extent. The simple loose lines of this coat make it as successful now as six months ago.

Mrs. Z. hesitated a little between two Louiseboulanger suits. One was the tweed with an oatmeal-like surface (shown on page 69 in the April 27 Vogue), and the other was the grey-blue tweed shown on page 107. She chose this latter because the blues and grey-beige offered a new combination.

The Vionnet tweed coat on page 108 particularly pleased her because it can be worn as a coat-dress or as a separate coat over printed frocks. The chartreuse Chanel costume shown on page 69 of the April 27 Vogue was shown her in two versions, one with a sleeveless printed chartreuse-and-black dress, and the other with a long-sleeved dress. Mrs. Z. considered this ensemble quite new and very charming and ordered it with the sleeveless dress and, as an idea of her own, with a little jacket to match, as that will be doubly useful in the hot weather, both in town and in the country. She is planning to expand this ensemble even more by wearing a plain chartreuse crêpe dress with a printed scarf to match the lining of the tweed coat.

The new Chanel sleeveless jersey dress with a jacket, shown on page 108, and which Gertrude Lawrence is wearing on page 88, she ordered also, as this type of costume is increasingly important. And for hot days when she comes into town, Mrs. Z. chose the Louiseboulanger printed dress with a sleeveless jacket shown on page 107, a combination that supplies a light wrap and also provides a finish to the dress when worn on the street.

Her sable scarf was also a wise investment of last autumn, as she felt sable to be a little newer than silver fox. And the Agnès hat she bought because it was so smart and amusing and so easy to pack.

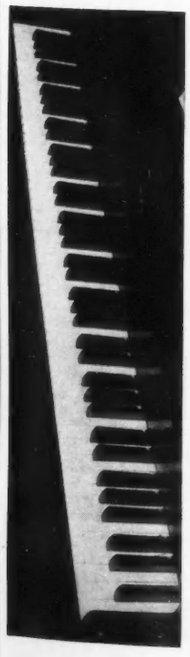
Chanel's printed chiffon afternoon dress with the tiny cape sleeve (shown on page 67 of the April 27 Vogue)

(Continued on page 148)

"Name your own price"

THE KING WOULD HAVE SAID

OFTEN have you read how, in the Middle Ages, it was the delight of Kings to entertain their banquet guests with the music of one of the great harpists who used to tour the land. Perhaps you recall a passage such as this from the old Chronicles:



"And when the news spread that great Raftery would be present, there came many noble folk who otherwise had remained at their own firesides. And without the castle walls there huddled many of the town gentry, hoping that they might hear a few strains of Raftery's music. And when great Raftery stepped into the banquet hall, a deep silence fell over all the gathering. And when he touched the strings of his harp, wondrous music came forth. And of those that heard him, they that were ill at heart, felt cheered; they that were troubled in mind, gained peace. And for many days thereafter, there remained with all the healing memory of Raftery's playing."

Today you can own a magic instrument for which any mediaeval King would gladly have given castles and lands and treasure from the Indies. The Ampico brings to your castle not one great soloist, but hundreds—music more inspiring than any described in legend.

Rachmaninoff's C Sharp Minor Prelude, for example, magnificently played by the composer himself; Strauss's Blue Danube Waltz, its melodies exquisitely moulded by the hands of Levitzki; Broadway fox-trots, sparkling duets in which Arden and Carroll make your feet restless with the urge to dance; two thousand other musical tidbits played by such famous pianists as Lhévinne, Orloff, Ornstein, Confrey, Youmans, Lopez, Brailowsky, Grieg, Samaroff, Victor Herbert. How wonderfully the music of the piano brings rest, inspiration, comfort!

In the Ampico, and only in the Ampico, the artist's playing is reproduced exactly upon the piano itself. By exclusive patented devices which no other instrument may employ, the Ampico preserves every bit of shading, every crescendo or diminuendo, every delicate subtlety of the artist's interpretation.

The Ampico is available in such distinguished makes as Mason & Hamlin, Knabe, Chickering, J. & C. Fischer, Marshall & Wendell. A furniture showpiece which holds its own with the finest, an Ampico will enrich your living-room, aid the children in their music studies, provide countless evenings of entertainment for you and your guests.

Write for catalogue to the Ampico Hall, 584 Fifth Avenue, New York, N.Y. or visit your local dealer today and enjoy a private recital by the great Ampico artists—artists so numerous and so costly that no man could ever hope to assemble them in a single concert hall.

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a Universal
Electric Percolator
for the Well Appointed Table

Percolators
$6.00 to $32.50

"What marvelous coffee!—
How do you make it?"

Are you among the many who answer this question by pointing proudly to their UNIVERSAL Electric Percolators or Urn Sets—their perfect coffee makers?

If not, you are overlooking the most satisfactory method of preparing coffee yet discovered—the UNIVERSAL Patented Percolating Process, which extracts from the coffee berry all the delicious volatile oils and aroma before beverage comes to a boil. When introduced twenty years ago the UNIVERSAL Method revolutionized coffee-making—many imitations followed, but none equal the original—most are but boiling devices, and coffee resents boiling—bitterly.

Toasters
$3.95 to $12.50

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The fashionable designs of UNIVERSAL Electric Ware are enhanced by their unexcelled electrical and mechanical features which are guaranteed to give a life-time of satisfactory service.

Virtually every home duty is made easier and more enjoyable by one or more of the many kinds of UNIVERSAL Household Helps—the choice of home managers for over 75 years.

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$4.75 to $9.00

LANDERS,
FRARY & CLARK
Master Metalsmiths for Over Three-quarters of a Century
New Britain Conn.

SMART ECONOMY

(Continued from page 146)

was included in her selections, and so was the Patou printed chiffon evening gown with the mermaid silhouette (shown on page 66 of the April 27 Vogue). Of this latter, Mrs. Z. said, "I know it is rather more extreme than what I usually wear, but I really think it is one of the amusing dresses of this season, and I shall probably wear it a great deal during the spring until it becomes too popular. This is my one extravagant gesture."

The Vionnet velveteen evening wrap, shown on page 106, she selected as a very smart model, and its colour and type make it good to wear with all of her evening dresses. It is true, Mrs. Z. was sorely tempted by the Paquin coat of white moire, shown on page 64 of the April 27 Vogue, but she decided that this latter was a bit too important to accompany her simpler evening gowns.

EVENING CHIC

The Patou black net evening gown with its tailored coat shown on page 106, she chose as ideal for hot nights and an excellent model for restaurant dining, thanks to the coat. And for more important occasions, she selected the Paquin evening dress of yellow crêpe de Chine, shown on page 108, which appealed to her strongly as a frock that would not be cheaply copied everywhere and would require a certain degree of distinction in the wearing. That distinction Mrs. Z. secretly felt that she possessed. And, when we consider her wardrobe, we agree that her taste is as distinguished as she herself.

WISDOM IN ERRORS

Of course, Mrs. Z. makes her mistakes, like every one else, but hers are few and far between, and she does not make the even greater mistake of wearing them. Once convinced of the failure of a frock or hat or wrap, she immediately gives it away. And these rare errors represent a real loss to her, not merely in money, but in time, and it is the latter that is hardest to replace. Mrs. Z. can not afford to give any extra hours to shopping, and, indeed, most women, to-day, have too many outside interests to allow them to squander precious time. These economies in effort result in economies in money, and even the woman with very limited means may study Mrs. Z.'s system with benefit and learn the real economy of having few clothes, but having those few the perfect type for every occasion. That is the real secret of being well dressed.

SOUTHERN SHOOTING

(Continued from page 142)

ting on the trees and calling to them. Sometimes, a beater will be heard a quarter of a mile away: "Git along thar, you ole gobbler, w'at you dawdlin' about in heah fo'? Git along." Needless to say, turkeys do not "dawdle"; they are very wild and fly both high and fast. So far, only better shots than I am have brought one down in this way.

Dove drives are another early morning sport. The guns wait in butts in a field, and the doves are driven over them. Their uneven flight makes them a very difficult mark.

The big day of the season is that of the Field Trial. This year, only amateur handlers were allowed, and, for the week preceding the event, all the less expert owners were out practising with their dogs. The trials begin at eight-fifteen in the morning and last all day. The course is selected over territory where the coveys are approximately known and marked, so that each brace of dogs ought to have an equal chance of finding birds. The dogs are drawn by lot, and each brace is allowed a twenty-five minute heat. The judges and handlers ride ahead, and the public follows on horseback or bumps along in the dog wagons drawn by mules or sturdy horses. It is a very picturesque sight to see the riders straggling along through the broom straw on anything from a ragged pony to a well-bred hunter, eagerly discussing the merits of their various dogs.

A PICTURESQUE ACCESSORY

One of the professional handlers is a delightful darky, famous both for his success with his dogs and for his personality. On this occasion, he rode a white horse with flowing mane and tail. He wore a brilliant red muffler, a blue coat, and tan breeches and carried a long staff in his hand. His hat had been twisted, cut, and maltreated until it had acquired a distinction and character all its own. From under its scalloped brim loomed a pair of horn-rimmed spectacles, while looking over, not through them, were two keen eyes whose agonized gaze was fastened on the dogs—if only he could work them himself—or express, in suitable language, his opinion of how they should be worked. However, having just been reinstated in the Church after a temporary lapse, he kept his thoughts on amateur handlers to himself.

THEIR LIVES FROM DAY TO DAY

One of the owners gave a charming luncheon at his house where every one had a two-hour rest. We sat at small tables on the lawn under the pines, looking down on a lovely lake. The host's dog had won second prize in the trial, and the whole plantation was in an unequalled state of excitement and delight. The houses in Thomasville are made of wood and painted white. Most of them have only one storey and are built around a court; they are all very attractive, informal, and comfortable. There are many lovely gardens filled with orange-trees, daffodils, hawthorn, and violets, and gorgeous magnolia-trees line the driveways.

On week-days, every one is busy hunting, and, as the plantations cover anywhere from ten to twenty thousand acres, the houses are so far apart that one never sees one's neighbours; but Sunday is the day of rest, croquet, tennis, and lunch parties. Some seasons, there is quite good duck shooting on the larger lakes. There is also fishing, and, towards spring, alligator shooting, so that there is always something to do in Thomasville.

The day I had to leave, I was selfishly pleased that it was raining, but, even in the rain, the frogs were singing, and, as I thought of all the joys I was leaving behind, they seemed to be repeating over and over the words of "World Weary"—"I want to get right back to nature and relax."

"The World's Finest Motor Car"

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The same motive which actuates the creation of any masterpiece prompts the building of this, the world's finest motor car: unswerving devotion to one ideal... to produce the best, forgetful of cost, or expediency or any other consideration. A Duesenberg definitely excels every other automobile in the world, in every way.

Chassis, $8,500

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SEEN ON THE STAGE

(Continued from page 98)

and the execution of plays has necessarily done the same thing to acting. As type figures have tended to displace characterization, type casting has grown, which in the end produces an actor who can do but one thing and, sooner or later, ceases to try to do more—is content to repeat his trick over and over. That holds for the stars, too. Frank Craven, Ina Claire, Glenn Hunter, Henry Hull—they show the drift. And now those actors who have not gone West to have their type stuff recorded mechanically are in a predicament—the dramatists are not writing their types of part. Frank Craven has been touring with "The Nineteenth Hole," of which he is the author. Miss Claire, except for a few appearances in a play, which was hastily dropped on the road, has been idle all season; and Glenn Hunter, having failed to find "his kind of rôle," has plunged into musical comedy, where it has been manufactured for him.

"SPRING IS HERE"

GLENN HUNTER'S vehicle is called "Spring Is Here"—an Aarons and Freedley production with book by Owen Davis, music by Richard Rodgers, lyrics by Lorenz Hart. Aside from the facts that no one in the entertainment—including the star—can sing, that there is a superfluity of plot that tends to hang weights on the light merriment that one expects at such frolics, that the final impression is of a farce salted with musical numbers—aside from these and several minor shortcomings, "Spring Is Here" provides pleasant if not particularly exhilarating entertainment.

Rodgers' music, while charming and varied, has not the strength or originality to reach far beyond the Alvin Theatre. "Song of My Heart" and "Yours Sincerely" may be hummed and played here and there for a time, but even they, the best, do no more than titillate the fancy; they fail to capture it.

The book, swift, full of comic incident as well as tried and true farce situations, could easily stand alone. Not only does it tell a sequential, motivated story; it tells it in such a way that, like the asides and soliloquies in "Strange Interlude," the musical features could be eliminated, and, with very little patching, the play would be stage-worthy. That in this form is not altogether an asset, for it makes one of the indigenous parts, possibly the most vital part, seem extraneous.

The chorus girls do not go through their formations as skilfully as some, but they have the freshness of youth and a beauty that might well excite the envy of Ziegfeld. Except for Cy Landry, who can contort his body amazingly and has a grace that clings to him even when he indulges in the most arrant physical dislocations—except for him, the cast includes no dancer of more than average ability.

So the emphasis falls on the actors. Inez Courtney strives strenuously to imitate Zelma O'Neal and succeeds poorly. Lillian Taiz, although her voice would be benefited by intensive training, brings to the rôle of the headstrong heroine delicacy, poise, manner—a group of virtues that, combined, create loveliness. And every move and every inflection of Charles Ruggles show the seasoned actor, one who has played a vast variety of rôles and learned something from every one.

The reverse holds for Glenn Hunter. He shows in this new medium that he has played only one thing and learned merely a routine of tricks from that. Although five or six years have passed since he was "Merton," and he had been prominent on the stage long before that, he has refused to grow up; he is still playing little boys. In "Spring Is Here," he enacts a juvenile old enough, in all but mentality, to marry. However, those of us who go frequently to musical comedy take that as the normal thing. It is Hunter's attitude that annoys us—he gives the impression of condescending, of apologizing for his presence in such surroundings, of standing outside the action, on the audience's side. In short, he distracts, and, as far as I could see, he contributes nothing the ordinary musical comedy juvenile would not give to the rôle.

"CONFLICT"

LAST year, George Cohan's comedy, "The Baby Cyclone," found a niche in the memory of a habitual playgoer because an actor named Spencer Tracy brought to it resonance, sensitivity, directness, and a ringing masculine sincerity. He does the same service for "Conflict," by Warren Lawrence, current at the Fulton. As Richard Banks, a young man who, with decorations from all the allied nations on his breast, comes home from the War to find he has no place in the country he has helped make safe for democracy—as Banks, Tracy draws a portrait in three dimensions, true, touching, genuinely sympathetic, tragic, according to the modern definition of the word.

The play presents a problem that should be poignant to every one of us—and has concerned the great majority of us scarcely at all. The author of "Conflict" himself has not been moved by his theme—from the external evidence, he has considered it simply as good theatrical material. The result is a machine-made article—smooth, neatly turned out, nicely tied up at the end, effective, and never really moving. Some of the scenes stir, none of them pierces.

But the idea itself, Tracy's performance, and the work of Frank McHugh lift it out of the general pile, and place it among the very few plays which this season has brought forth that will be remembered.

"YOUNG ALEXANDER"

A COUPLE of months ago, Henry Hull represented an Erskinized Machiavelli in a sorry concoction called "The Grey Fox"; now, he is trying to be Alexander the Great in a much sorrier concoction. For, where the earlier play had the merit of being ridiculous in that tense manner which elicits a modicum of respect even from the jeerer, this latest one merely dribbles. The author, Hardwick Nevin, has tried to draw the picture of an embryonic world conqueror in his extreme youth, when he is still primarily a dreamer; he has succeeded in sketching a bad-tempered, superstitious boy who rants, tears, yelps, and is credulous to the point of imbecility. At least, so he emerges through Hull's explosive method of acting—a method that results in a sort of yowl produced by pounding heavily on one syllable in each phrase, so heavily that the body must squirm to let it out—tiring the speaker, boring the listener, and turning what is meant to be dignified, heroic, and passionate, into petulance.

Nevin, too, indulges occasionally in the anachronistic trick that Shaw

(Continued on page 184)

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FINE FIGURES AT SMALL COST

(Continued from page 140)

poplin that has the luxurious rustle of taffeta, and its chic (for even a corset can be chic) lies in the shaped brassière, the pinched waist-line, and the curved lines of the hips. Very practical are the inserts of elastic in back and in front, the silk elastic shoulder-straps, and the hooks in back. The corselet next to it, from Lily of France, is made of fine double net and manages to be sufficiently unyielding to the persistency of superfluous flesh by a strong reinforcement in front, up to and above the diaphragm. It fastens at the side and has elastic at the side fronts. In the centre of the sketch, the lady who gaily displays a rosy-beige lace girdle from Poirette, with crêpe de Chine and silk elastic at the sides, two bones to discourage any aggressive instincts on the part of the diaphragm, a pleated ruffle of net, and a furry underside to the side fastening, wears a Modart corselet in the new shade of off-white. It is reinforced with satin over the abdomen and the diaphragm. Hovering over the head of the lady below is a brief, but adequate sports girdle from Gossard, which is made (take great heed) of charmosette, a reducing elastic; and on the lady herself, who is of rather generous proportion in the nude, is a brocade and tricot corselet from Modart, with bones in the back and an inner belt to keep her within the bounds of the mode.

These garments range in price up to $15 and are obtainable in the leading shops of New York.

DISCOVERIES IN CHIC

(Continued from page 111)

tertainers, perhaps costumes for the children, which are the key-note of the ensemble of the party (for even parties come in ensembles nowadays), and a hostess who is taking complete and efficient charge of everything. If, by any chance, Mrs. Snyder has planned a party for you before, you will find that this one is quite different from the last, for she keeps accurate records of former festivities to avoid duplication. In this season, it may be a spring party; in which case, you will probably find the table bedecked with a Jack Horner pie centrepiece of a gay little cottage on a green lawn, with a tree or two offering its protective shade from the ceiling chandelier. At each place, there may be miniature duplicates of this rustic scene, which will be found to contain innocuous lemon balls; while, to encourage adolescent domesticity, there will probably be a broom, bearing the name of its special owner, at each place. The temporary hostess, a young woman well-versed in the complexities of youthful psychology, will encourage the children to entertain themselves in all sorts of contests and games, for she knows that it is infinitely more to their advantage to create, than passively to receive, amusement.

BUTTONS have a distressing habit of popping off lingerie and shoes, stockings are partial to runs, and dresses are eternally losing their hems or growing too tight or too loose. Usually, a day at home with these spoiled children of one's wardrobe results in a very serious case of rough-edged nerves and irritability, while the inexpensive luxury of a visiting maid not only leaves one beneficently smiling and mentally soothed, but also gives a more professional air to the homely necessity of mending. Hostesses, Incorporated, will furnish one of these gems who will come weekly and work her efficacious wonders in refurbishing one's clothes. The service is an economy because, regularly undergoing this tonic of rejuvenation, a wardrobe will keep indefinitely the freshness of its youth. And, incidentally, while on the subject, runs in stockings can be made to disappear almost as quickly as they appear by means of one of those little gadgets that look like crochet hooks and can be found "in all of the best department stores."

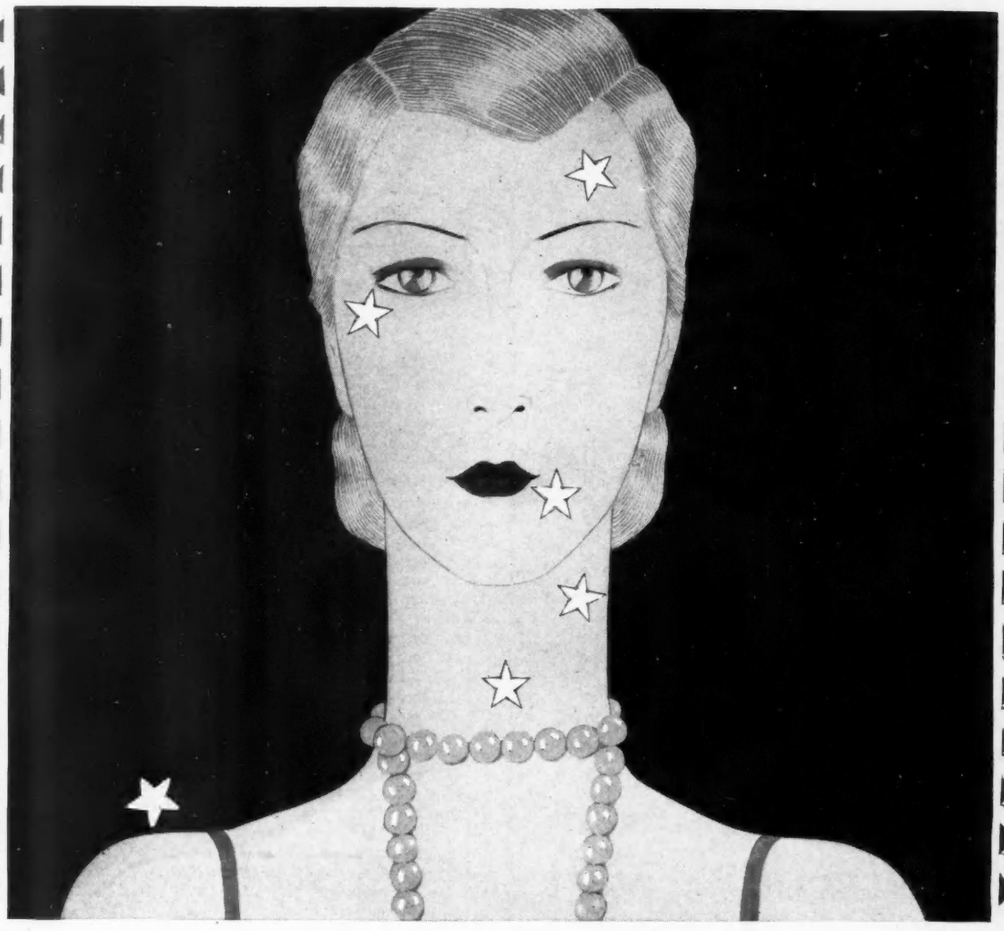
ANY ONE who has been as completely lost in the great jungle-land that is Macy's as we have, but has perseveringly returned to become baffled all over again because, after all, things there are so much less expensive, will welcome the cloistered haven of the Little Shop. Here may be found "gold star" samples from every department that harbours clothes except the hat department and also some especially special things, a little smarter and a little more chic. Copies of Paris dresses are here and copies of Paris lingerie. The lingerie consists of models by Madame Grisina, of Paris—almost invisible wisps of net, lace, or ribbons that are so dear to the heart of every slim, young thing. Then there are exquisite copies of the under things by Vionnet. They are fashioned specially to accord with the new tightly moulded silhouette and are surprisingly low in price. Enthusiasm runs high over the bouclé sweater suits, under thirty dollars, with skirts that look as though they were pleated, but that, much more practically, are not; and also over the black velvet evening wrap, rather long and deliciously graceful, with the draped cowl in back. In other departments, one may find Lelong's pigskin bag with the three little teeth of gold metal that fasten it; Hermès blind frame bag in reptilian and smooth leathers; and the French bag, bordered in silver metal, that looks like a book. Here, too, are fish-net stockings, over a dollar less than they can be found anywhere else.

WOMEN have been known to exist, who pack off to Paris with one and only one real reason for going, hidden stealthily away in the depths of their black hearts—to buy shoes made to order. They complain that one spends a young fortune for this luxury (or necessity) in the States—prices are outrageous, and one can never really get what one wants anyway. No doubt, though, time and again they have obliviously passed by the Columbia Shoe Company at 972 Lexington Avenue. A small shop, the floor littered with bits of leather and odd shoes and with small wooden benches, its appearance belies the excellency of its finished products. Every conceivable kind of shoe is made here to individual order, giving due consideration to pedal eccentricities, carefully fitted, and boasting splendid workmanship, for surprisingly moderate prices.

WHILE on this subject of the difficulties of fit, there is much to be said for the millinery salon of Macy's. This vogue for having one's hat made exactly to fit one's head (and this is really essential to absolute chic, for heads may have as many idiosyncrasies as feet) is riding happily on a tide of popularity—and, not so happily, of expense. However, at Macy's, anything in straw or felt, not excluding copies of Paris hats, can be had from about fifteen dollars and up.

Below is the famous Ingram Mannequin. Her image shows the six spots most difficult to care for, and the text tells you how best to do so!

"Only a HEALTHY SKIN can stay young"



THE importance of the *health* of your skin cannot be exaggerated! For it is perfectly apparent that your skin must be healthy if it is to be beautiful. A clear complexion and a soft skin, innocent of roughness and wrinkles, will be your reward if you faithfully follow the directions that come with every jar of Milkweed Cream.

The key to a soft and youthful skin lies in the careful study of the "six stars" shown on the face of the mannequin above. And the column at the right clearly explains how to protect with Ingram's Milkweed Cream each one of these six vital spots!

Ingram's Milkweed Cream protects the skin and fosters its health. Slightly therapeutic in its effects and a meticulous cleanser it does things no other cream, however expensive, possibly can do. It tonics your skin. It is excellent against roughness, redness and blemishes. It smooths away the tiny wrinkles. It is perfect against chapping and flaking.

Buy a jar of Milkweed Cream today. Mark the date you start using it and notice how marvelously your skin improves in a single month.

1 The Forehead . . Lines and wrinkles are all too likely to form here prematurely unless the skin is kept soft and pliable—and this Ingram's does with marvelous effect.

2 The Eyes . . Puffiness and crows' feet are so very aging and unbecoming. To keep the skin smooth, turn to the soothing and softening services of Ingram's Milkweed Cream.

3 The Mouth . . To prevent drooping lines at corners of the lips, tone the skin and keep the muscles firm by using Ingram's. It is amazingly helpful for invigorating circulation.

4 The Throat . . Guard against a crepey throat if you value your youth. Ingram's Milkweed Cream with its trace of medication, prevents flabbiness and restores the skin to firmness.

5 The Neck . . Finely etched, circular lines are signs of accumulating birthdays. Be faithful to your use of Milkweed Cream. It wafts well-established lines to obscurity and guards against new ones.

6 The Shoulders . . Every woman who would proudly wear evening gowns or sleeveless dresses should cleanse her arms and shoulders and keep them blemish-free with Ingram's.

Frances Ingram, Consultant on Care of the Skin, will gladly send you her new booklet on skin care. And if you have any special beauty problems, write to Miss Ingram for advice.

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Please send me your free booklet, "Only a Healthy Skin Can Stay Young" which tells in complete detail how to care for the skin and to guard the six vital spots of youth.

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How you will adore these Futura shapes! Picture flowers in them . . . wonderfully exquisite in your home . . . a touch of dashing charm in your living-room or hall or library . . . yes, in any number of places.

Many are the kinds of pieces to choose from . . . in several soft harmonies of delicate coloring . . . with tastefully modeled decorations . . . superb . . . distinctive . . . vastly interesting!

There are jars, vases, bowls, hanging baskets, jardinieres, window boxes, wall pockets, candlesticks . . . scarcely any two alike. Displayed at leading stores, where you may make a selection for yourself, or remember some one with a cherished gift.

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ROSEVILLE POTTERY

BAD MERGENTHEIM

(Continued from page 95)

and off she went. A band was playing a lively air. All around her, German was being spoken. She investigated the *Kurhaus*. Fairly new, evidently, and decorated in the most pleasing manner, distinctly of the twentieth century. Cheerfulness and light formed a definite theme here.

And it was a theme that was pleasantly repeated, she was soon to discover, in the various *Kuranstalten* of Bad Mergentheim—the little city itself has remained thoroughly true to its original atmosphere of the Middle Ages, but all that has to do with *Kur* is a masterly combination of modernity, science, and charm. When Cynthia went into the dining-room of her hotel for breakfast, she noticed the pastel colour scheme of the room, the pleasing modern lighting fixtures, the shining glass and china, and the neat little tables, each with a gay, besprigged cloth and a vase of fresh flowers. The service was deft, prompt, and cheerful.

NOTES AND EXAMINATIONS

At Cynthia's request, the head nurse had made an appointment for her medical examination at ten-thirty that morning. So she went punctually to her *Sprechstunde,* wondering what it would be like. She was already favourably impressed with the system that she had observed here. The place was not a sanitarium of which a physician was the proprietor, but there was a *Chefarzt,* who, with his staff, had offices on the ground floor. This floor was entirely given over to medical and health activities, here being also located the laboratories, the Röntgen-ray department, the baths, the gymnasium, the inhalatorium, and so on. One could consult the physician or not, just as one chose—free to have his services, or not, or even to go outside to any other physician or specialist. The *Chefarzt* would, at the end of one's stay, render a bill quite separate from that for "pension"—a reasonable amount in proportion to the time and attention that he had given. Thus, there was no slightest compromising with professional ethics, and the honesty and businesslike quality of the procedure were thoroughly appreciated by the patient. The services of the resident Red Cross nurses were available to any extent needed, and, for this, there was no extra charge.

Cynthia's first interview was with a physician who was evidently an assistant to the *Chefarzt* and who took her "history." Thorough and painless. He gave her a slip (which she could not quite decipher) instructing her to give it to Fräulein K—, who had charge of the dining-room. Cynthia was to return for another consultation at five-thirty.

This second *Sprechstunde* was with the Chief himself—a brisk, but kindly man who had the knack of putting a patient immediately at ease. Cynthia's height and weight were noted. Then the physician read her history, which, since morning, had been immortalized in German script—now and then adding a few more questions as he went. A physical examination and a quiet friendly talk followed. Then came the instructions.

Cynthia, who thought she knew all about Cures, supposed, by the same token, that she knew just what her schedule would be. But in this she was quite mistaken. As she listened, she comprehended that she was not to be dragged from bed at an early hour and sent forth to climb hills or even to listen to the morning concert. She was not to have medicinal baths for the present. She was not to take the *Brunnen* twice a day. She was not even to get up for breakfast (this was not a privilege suggested, but an order). There was some perfectly simple reason, it seemed, for the misbehaviour of her stomach, and, accordingly, her meals would be especially planned and prepared for her. As she was underweight, she must eat more frequently. And, because she was physically and nervously tired, she must have plenty of rest and no strenuous activities.

"But I really don't want to lie in bed," protested Cynthia; "Mergentheim looks so inviting, I want to explore it."

"*Ja, schön,*" replied the Herr Doktor, "*aber nicht zu viel herumlaufen!* Rest in the morning and after *Mittagessen,* and then you can do your walking."

The doctor considerately consulted her about her likes and dislikes in food. Then he gave her two slips of paper—one contained diet instructions, to be passed on to Fräulen K—; the other was a skeleton routine to remind Cynthia of her daily schedule as he had just outlined it for her.

This schedule Cynthia immediately began to follow, finding it really pleasant, both in fact and in effect. Let us satisfy our curiosity by following her through a typical day.

Cynthia was always accustomed to waking fairly early, and she was thoroughly wide-awake when a maid came to her room at quarter past seven, bearing a bottle of *Karlsquelle.* (It seemed that Cynthia had happened on the right spring, after all!) Three hundred grams of this water, warm, were poured into a glass, and Cynthia sipped this slowly as she lay in bed. This consumed about thirty minutes. Cynthia had now informed herself about the three famous mineral springs—the *Karlsquelle,* the stronger *Albertquelle,* and the weaker *Wilhelmsquelle.* Their waters contain *Glaubersalz, Bittersalz,* and *Kochsalz,* and also a certain amount of radium. Thus they combine the advantages of the cold *Kochsalzquellen* (as at Homburg and Kissingen), the alkali-sulphur waters (such as at Karlsbad, Marienbad, and Tarasp), together with the *Bittersalz* of which the effective properties have made Mergentheim famous. In addition to cures of all ills to which the stomach and the intestinal tract are prone, Bad Mergentheim is noted for its successful cures of diabetes, obesity, underweight, gout, and troubles of the gall-bladder and the liver. But—let us return to Cynthia.

UNTIL ONE

At eight o'clock, the little maid, looking very neat and cheery in her bright blue-and-white uniform, reappeared with the breakfast tray. This was "first breakfast." It consisted of a pot of de-caffeïnized coffee, a pitcher of hot milk, some marmalade, plenty of fresh country butter, and two or three slices of wholewheat bread. It was ten-thirty when Cynthia got up to dress. When she was ready, she went down-stairs, took a turn and some deep breaths of the delicious air on the veranda or in the garden, and sat down at one of the little white-clothed tables. A waitress then brought her "second breakfast"—usually a bowl of *dicke Milch.* From then until one o'clock, Cynthia did whatever she pleased. Sometimes, she strolled in the garden of the *Kurhaus* or whiled away some time in the attractive little shops in the colonnade. Sometimes, she took a sun-bath on an upper piazza of her hotel

(Continued on page 156)

"My jeweler's timely advice saved me years of regret"

A Bride's Story

"I had so many things to do before my wedding," a charming young bride told us recently. "One morning I dashed into my jeweler's thinking I could pick out my silver pattern while a taxi waited outside to hurry me off to a luncheon!

"Naturally I wanted Sterling, but I had no idea there could be so many patterns. I looked at spoons and spoons. Finally, I eliminated all but two designs. Somehow, I just couldn't decide between those. So I called for help.

"Instead of deciding for me, Mr. S....., my jeweler, laid out *all* the pieces of both patterns for me to see—even the serving pieces and some of the dishes and bowls.

"At first, all this array bewildered me more than ever. Then Mr. S... picked up the dinner knives of both patterns and let me handle them. I never believed there could be so much difference in balance and 'feel'—one was so *much* better!

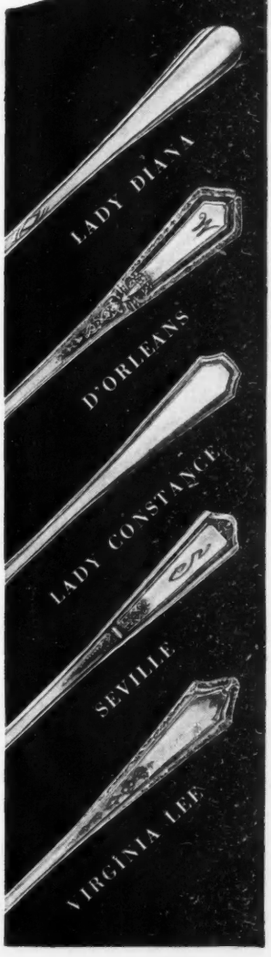
"Next he showed me the salad forks of each pattern. One was far more graceful than the other. And Mr. S.... said the graceful one was better in another and more practical way, because the cutting-edge had so much better—bevelling, I think he called it.

"He pointed out a lot of things about the serving pieces and the dishes, too, but long before that I knew I had found *my* pattern. I found a big taxi bill waiting for me, too, but what did *that* matter? Think of the regrets it saved me!"

* * *

In order that you may avoid the possible regrets incident to a hurried decision on the precious Sterling you will *of course* choose for *your* new home, may we suggest that you spare adequate time to profit by your jeweler's best counsel?

He will probably tell you how *often* the final choice falls upon Towle patterns. Indeed, he will probably use a Towle pattern to illustrate how Sterling *should* be designed and finished.



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The Towle Silversmiths, Dept. K-5,
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I enclose 20¢ in coin or stamps for Emily Post's "Bridal Silver and Wedding Customs."

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With your hand on the wheel and all cares forgotten, then what comfort there is in a perfect-fitting hat! A

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never fails to fit, for Pinehurst hats are made in the manner of men's hat s, in

THIRTEEN HEADSIZES, 6½ to 8.

Pinehurst representatives who are located in most of the principal cities, are now featuring a new group of Pinehurst Sports Felt Hats — that exquisitely-textured Swansdown felt—in a range of fashionable new colors.

Seven-fifty to Fifteen Dollars

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BAD MERGENTHEIM

(Continued from page 154)

or sat on her own balcony and read. But, most frequently, she settled herself in a wicker *chaise longue* on the greensward of the *Kurhaus* grounds. These chairs were placed by an intelligent *Kurverwaltung* here and there in the grounds for the use of *Kur* patients who needed the combined benefits of lying down and having fresh air and quiet.

SUCCULENCE INCLUDED

Something about this Mergentheim air was giving Cynthia an unusually good appetite, and she was quite ready for the lunch at one o'clock. To be exact, it was really dinner, for she had a lighter meal at night. This one generally began with a light soup made from cream, butter, and some fresh vegetable. After this, many guests who were taking an *"Allgemeine Diät"* apparently had two courses—such as a small piece of fish with potatoes, followed by a meat course. However, Cynthia was usually given but one of these courses. It might consist of a chop, or a piece of tenderloin steak, or a slice of roast, with a fresh green vegetable and potatoes in some form. There were always wholewheat bread and unsalted butter, and also a dish of compote. Water could be drunk moderately, if desired. The sweet was something simple and homely, such as a pudding or a soufflé or *Pflaumenkuchen*.

All this was served so daintily and so—lovingly, one might say—that Cynthia found herself eating with a good will and enjoying it. The food was always delicious and tasted as though it had been prepared especially for her—as, in truth, it had. Cynthia liked the way the waitresses all smiled and said, *"Mahlzeit,"* at the beginning and at the close of meals. And she particularly fancied Fräulein K—'s friendly but respectful custom of passing from table to table with a word for each guest, always adding *"Hat's geschmeckt, gnädige Frau?"* ("Did it taste good?") Fräulein K— was ever present to see that each guest had exactly the prescribed diet (and she had a funny quizzical way of looking at one that brought utter confusion if one were not eating enough). Cynthia enjoyed looking at Fräulein K—, because she was pretty, with honey coloured hair, and she was slim and light on her feet!

After *Mittagessen*—quiet and rest. Rest in bed, in fact. The whole house was perfectly still, and the habit of a refreshing nap became no trick at all to acquire. When Cynthia finally rose and dressed again, she felt made over. And every afternoon brought the stimulating prospect of a new exploration. She was glad that she was taking her rambles at this piecemeal rate—each day she could enjoy quite a new walk, and these adventures had all the charm of a romantic continued story.

It was impossible to tire of the little town of Mergentheim itself, so cheery and quaint and definitely old-world. One became accustomed to seeing over the doorways of old houses the dates of many centuries ago. The story of Mergentheim is interesting, and it would entertainingly repay one's time to read of how, in 1189, Albert von Hohenlohe, who joined Kaiser Barbarossa's Crusade, gave to a German knightly order the parish of Mergentheim, out of his many possessions. Albert's descendants were pious men. Some of them were knightly monks, and those who remained in the world were generous founders of cloisters. Mergentheim thus began with a pious history and was for a number of centuries the residence of the *"Deutschmeister."* But it suffered many tribulations, in the peasants' wars, the various burnings and plunderings, the conflict between the Catholic and Protestant nobles, and in the Thirty Years' War and its sieges. There was much building and destroying and rebuilding of chapels—some of which exist and are in use to this day. Since the beginning of the nineteenth century, Mergentheim is an *Oberamtsstädtchen* of Württemberg. Some hundred years ago, the ancient *Quellen* were rediscovered, but it is only in this present twentieth century that the real *Kur* facilities of Bad Mergentheim have been organized and made easily available to the world. In older days, the town gave welcome and hospitality to priests, and kings, and knights, to officers and merchants, to poets and musicians. To-day, it offers in the self-same spirit a hearty *Gastfreundschaft* to all who come seeking a cure for their ills, or merely change and repose.

VILLAGE STREET SCENE

When Cynthia walked in the village, she made visits to some of the historical buildings—the old *Rathaus*, the *Deutschordensschloss*, the churches and cloisters. But, most of all, she enjoyed just wandering in the narrow, crooked, cobbled streets, gathering impressions. Impressions of blue and rose and green and violet and white houses with sharp irregular gables and battered old roofs. Vines climbing the stucco walls. Gay geraniums and petunias in the window-boxes. Holy figures everywhere—especially baroque figurines over the doorways of houses and surrounded by pots of flowers, like little altars. Church bells. Children playing in the *Gassen*. Ancient crucifixes or Pietàs at cross-roads. Echos of greeting from passers-by—*Grüss Gott!*—the old custom.

Often, instead of having tea at her own *Kuranstalt*, Cynthia would end a pleasant walk in the hills and woods at a friendly café. Here she could sit on an open terrace and enjoy a panorama of the town and all the surrounding country. And such air! It gave an edge to her appetite, so that she thoroughly enjoyed a hot drink and some bread and butter or wholesome cake. The *Wirt* would not fail to visit each table with respectful solicitude. In one of these cafés Cynthia was vastly entertained by the spirited culinary conversation held between the *Wirt* and some German guests, and she learned that this house was famous for its trout and kept them alive in a pond. It would be sacrilege to catch them before they were ordered—only after the guest had given the order could they be fished out and prepared!

After a return walk and a rest, Cynthia had her *Abendessen*—something hot and light in a tiny casserole, cold meats, buttered potatoes, wholewheat bread, cheese or fruit. Just at bedtime she took a dish of compote in her room. The meals were well varied from day to day. At first, Cynthia tried to take a note of the diets followed by other guests, but they were so diverse that she gave up the attempt. Evidently, diet here was actually an individual thing. It was noticeable that patients who were to lose weight were not starved or served unattractive meals. They were denied pure fats and sweets, they had only a limited amount of carbohydrates, and their appetites were satisfied by a larger proportion of proteins. Still, they had three good meals a day. (If

(Continued on page 158)

COSMETIQUES LESQUENDIEU

LIPSTICK TUSSY

FOR every changing mood, for every different frock, there is just the right shade of Lipstick Tussy. Paris wisely suggests vivid scarlet for sports, deep exotic rose for the ballroom, and light natural shades for the street + + + Lipstick Tussy comes in eight distinct shades, each in its different colored galalithe case. And they come to you from France.

YOU may obtain Lipstick Tussy at your favorite shop. There, too, you will find the Lesquendieu creams, lotions and cosmétiques that have been the choice of the women of Europe for fifty years. The purity and efficacy of Cosmétiques Lesquendieu are unrivalled, and they are all made and packaged in France . . . Won't you let us send you the fascinating booklet on make-up, "Cosmétiques Lesquendieu"? . . Just write to Lesquendieu, Incorporated, 683 Fifth Ave., N.Y.

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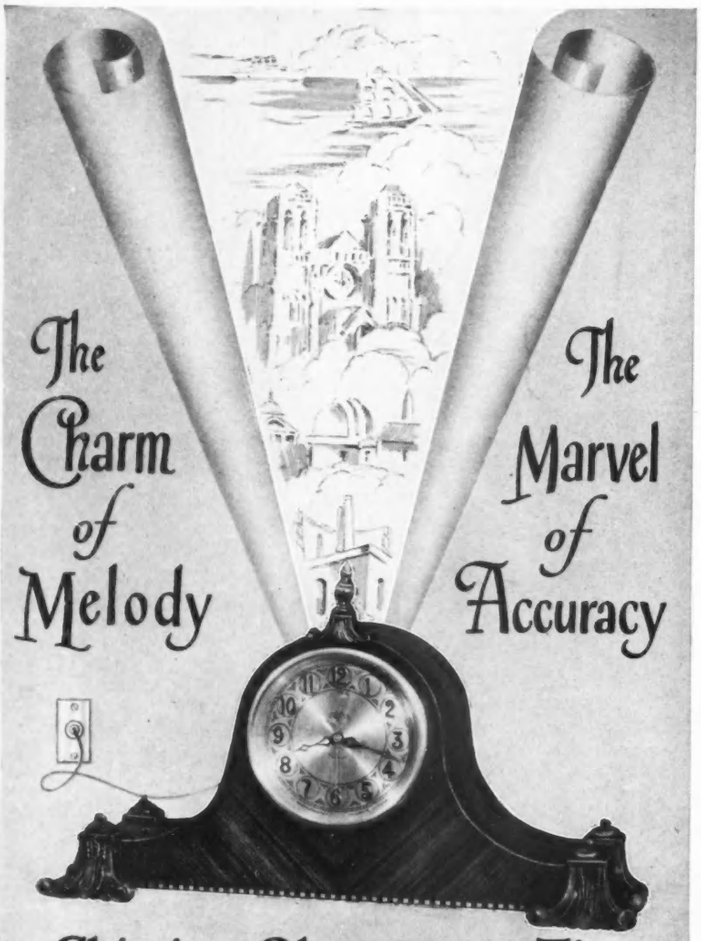
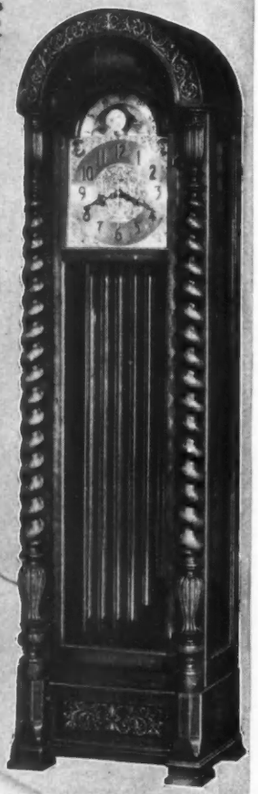


Chiming Observatory Time

From across the sea—the cathedrals of the Old World—comes the inspiration of deep-toned chimes that cheer the heart and soothe the soul. Westminster, Canterbury, Whittington—most beloved chimes that sound the passing hours. These have been built into Revere electric clock masterpieces for those who love the notes of harmony they bring to the home.

Even more marvelous than their melody is their incomparable accuracy. A tiny, silent electric motor replaces all springs and directly operates the hands as well as the chimes. No winding or regulating—forever! Simply plug into an electric outlet, set the hands correct and enjoy Observatory Time with deep, resonant chimes.

At your dealer's is an attractive display, including nine-tube cathedral chime models, authentic period designs for the mantel, with chime or strike, and others with ship's bells. Visit your authorized Telechron dealer who has these marvels of accuracy and charming melody.



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Send me your fascinating booklet explaining how Revere Clocks give Observatory Time.

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Telechron Motored clocks are available with and without chime and strike features, priced from $14 to $1100. Pacific Coast prices slightly higher. Manufactured in the plant of the Herschede-Hall Clock Company, Cincinnati.

BAD MERGENTHEIM

(Continued from page 156)

they ever had anything between meals, it was merely a cup of coffee or of tea.) These patients were up early in the morning, went regularly to their baths, drank the *Brunnen* twice a day, and walked vigorously. They were weighed each day, and they reported to the doctor at prescribed times.

Later, during her stay, Cynthia also had baths—usually a *Sauerstoff* or a *Kohlensäurebad,* not too hot. These carbonic baths made little pearly bubbles all over her body and gave a delicious fizzy sensation, particularly pleasant to the spine. Another specialty—in which Cynthia did not indulge, because she did not need it—was the *fango.* This is a bath especially good for pain, neuritis, and liver troubles, and its main feature is the packing of hot mud over the affected spot. It was a pleasure to go down to this floor where all of the medical and therapeutic measures were available. Everything was modern and immaculate. The nurses, with their starched white caps and bows under their chins, were good to behold and evidently took a real joy in serving the patients.

So Cynthia made progress. And, when her Cure was complete, she was loathe to leave. Before her departure she received a typewritten diagnosis of her case, the history of her Cure, and the recommendations of the *Chefarzt* for future procedure. And her bill—a thing of agreeable and reasonable moderation, with no unexpected "extras." She had spent less than she would have on any ordinary holiday, yet she had gained health and new strength, all easily and pleasantly.

FRANCESCA VAN DER KLEY

WHISPERS ON ECONOMY

(Continued from page 89)

ful kind is that made of fine linen all hemstitched and ready, to which one sews real lace.

Another word to the wise is the economy of buying, instead of two cheap straw or felt hats, one especially good one. One may slyly deceive one's friends into believing that this is two, three, or even four hats, by having a variety of bands, such as in monotone; yellow and brown; green and yellow; red, white, and black; wine and pink; and so forth—all ready to snap on it at a moment's notice. In the same way, there is the old, but tried and true story of changing one's costume by accessories. A beige, red, green, or blue ensemble is quite acquiescent to either brown or black shoes, hat, and bag; and, of course, the choice of blouses is unendingly elastic, what with all of the off-this and off-that shades that now grow in such profusion. Then, of course, to come from the ensemble to the solitary dress, and, to wax a little psychological, it is quite normal for the eye of the observer to be caught and held by the outstanding feature of a frock, and, if it has lingerie touches, they will be the net. Consider how brilliantly deceptive one may be with several sets of lingerie touches—and not only deceptive, but kind to one's own eyes, as well.

There is some little bit to be said on the subject of evening shoes, and the first thing is that here is where frankly inexpensive ones are really an economy. They get stepped on, one needs several pairs, they must be replaced more often than daytime shoes, therefore, cheap ones may serve the purpose as well as expensive ones. If they are to be dyed, it is better to buy them in satin than in crêpe de Chine, for the latter, unless it's the very best quality, does not take dye very successfully, and they grow shabby more quickly. As to colour, there should always be one pair of the classic black in the wardrobe, and, whereas blond used to be the go-with-everything colour, its place has been taken by the new tête de nègre, the harmonious complement to the warm oranges and yellows of this season's prints, and with which blond is not exactly right.

Even if it is necessary to hoard money in a jar, it is better to buy half a dozen pairs of the same shade of stockings at the same time than to have them dribble into the wardrobe singly or in twos, for almost invariably one of every pair succumbs to hard wear and old age before the other. If you have several pairs of the same kind, they can always be paired off until there is only one left.

In a recently read article on interior decoration (and a good one, too), high praise was sung about the gaiety and warm-hearted cheer that flowers lend to a room. Cut flowers are out—they are a luxury—, but plants and greens are equally effective, and oh, how they last, with very little attention. For a dollar, one may load an apartment with huckleberry or laurel, or one may play mother, father, nurse, and governess to a pot of ivy, or Chinese lily shoots, and get a vicarious thrill of parenthood out of bringing these up.

Being one's own beauty specialist is another job that is satisfying because one's efforts show results. As far as that much-discussed portion of the anatomy, the face, goes, there are only three preparations essential to its care: a good cleansing cream, a good nourishing cream, and a good refreshener or astringent, the three basic ingredients of a beauty shop's treatments. It is wise to buy large jars and bottles of these, and as, contrary to general opinion, it is necessary to use only a little of each at a time, they will prove long-lived. On the periodic visits it is essential to pay to the beauty specialist, one of the attendants will almost always be willing to give any advice or instructions. Little need be said about hair except that a shampoo once every three weeks is enough and this with liquid castile soap. And professional fingers had better attend to a water-wave or marcel than amateur ones, unless one's hair goes into curls of its own accord. As for manicuring, let us let the matter close with advice to purchase only professional equipment—a long file, a long buffer, the chamois on which may be changed, and so on—and to experiment carefully with liquid polish so that one's nails do not appear as disciples of Satan.

A last bit of hodgepodge advice about clothes—have a brush for suède shoes, a woolly cloth for smooth leathers, and shoe trees, shoe trees, shoe trees for all of them. Antiquated sports wristwatches may be rejuvenated by substituting their shabby and old-fashioned ribbons for a strap of nice new leather thongs. The most seductive nightgowns and negligées may be born from old and discarded dinner-dresses by means of a few snips and stitches, and shoulder-straps, ribbons, a bit of bordering lace, or a rhinestone pin of other days.

CONVERSATIONS in homes of good taste concerning radio are increasing. But those conversations no longer concern the mechanical. They concern Beauty. Just as with quality automobiles the excellence of the mechanism is taken for granted. People of taste are delighted with the extraordinary excellence of Kolster Radio's cabinet designs. They seldom discuss mechanical perfection. They know that such beauty could not in reason encase anything else.

Copyright by Kolster Radio Corporation, 1929

A NEW and even more exquisite WAMSUTTA PERCALE Made of All-Combed Yarns

FOR four generations the most skillful spinners and weavers in America have made Wamsutta Percale a synonym for the exquisite in cotton fabrics.

Wamsutta's fineness is traditional, and to make it more sheer would only lessen its astonishing resistance to laundering and years of practical household use.

For the cobweb spinning of our Percale yarns there is no better cotton than the long staple product that Wamsutta buys. Therefore, in producing this new Wamsutta Percale, only one improvement has been possible—the thorough combing of every shred and fibre of cotton for these yarns, so that we can now make it doubly sure that no tiniest bit of lint or fluff is left to work loose and ruffle the smoothness of the sheet.

This last refinement—the use of nothing but All-Combed yarns—means that the new Wamsutta Percale sheets and pillow cases are even more deliciously smooth than any you have ever bought or slept in.

Ask to see them at the Wamsutta counter in almost any large department store. Feel the softness of this new fabric against your cheek and you will see why they cost somewhat more than ordinary sheets and pillow cases.

If you are keeping up with the vogue for color in modern bedroom furnishing, you will also want to see the new Wamsutta Color-Woven borders. These are being shown in a number of attractive designs and in two-tone harmonies of pastel tints, based on the colors used by the leading manufacturers of fine blankets. They are different from any colored sheets you have seen—and really *smart.*

WAMSUTTA
PERCALE SHEETS AND PILLOW CASES
THE FINEST OF COTTONS

WAMSUTTA MILLS, *Founded 1846,* New Bedford, Massachusetts • RIDLEY WATTS & CO., *Selling Agents,* 44 Leonard Street, New York City

A NEW Ciné-Kodak

LIGHT · SMALL · BEAUTIFUL · EFFICIENT

and at a remarkable price

In Ciné-Kodak stores everywhere you may now examine the last word in home movie cameras.

It is convenient, good looking, and possesses unique operating advantages.

It is the new Ciné-Kodak, Model BB.

Unparalleled Convenience!

The lighter a movie camera is the more you will want to use it, and the Model BB is the lightest spring-driven camera made in the 16 m/m field, film capacity considered.

It is small and compact. Oblong in shape, its body measurements are only 7 inches long, 4 3-8 inches high, and 2 3-16 inches wide. It is no bigger than a medium-sized Kodak.

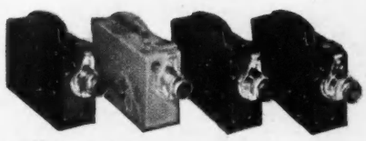
A handy carrying case comes with the *f*.1.9 model. Besides the compartment for the camera, it contains several convenient niches. Into one of them two rolls of film fit neatly; into another the Kodacolor attachments; and into a third, the new lens for telephoto effects which enables you to take close-ups even though you are many feet from your subject.

Exquisite in Appearance!

Both case and camera win your eye at once. They are covered with rich, lustrous, fine-grained leathers. They come in three smart shades—blue, brown and gray—as well as black. (*f*.3.5 model comes in black only.)

Almost always improvements as great as these not only justify a high price, but make that high price necessary in order to cover their cost. Model BB, however, instead of being given a high price, has been given a LOW one.

Metal fittings are either exquisitely lacquered or gleam with non-tarnishing chromium plate.



Model BB comes in black with *f*.3.5 lens at $75 (case $9 extra); with *f*.1.9 lens, in three colors and black, including felt lined leather carrying case to match, and with leather shoulder strap, at $140. Kodacolor filter and neutral density filter (for colored movies) cost $15 extra. New *f*.4.5 long-focus lens for telephoto effects is furnished as extra equipment, if desired.

Furthermore, these splendid materials are combined with a beautiful simplicity of line and a refreshing absence of non-essential detail.

Improved Operating Efficiency!

This ultra-attractiveness, this graceful modernity of Model BB, has not been allowed to interfere with the camera's *raison d'être*.

The same simplicity that makes it beautiful adds to its strength and efficiency.

This you will instantly appreciate when your dealer shows you the camera. Sight it for yourself. Press the release. Listen to the quiet purr of the spring motor. Press the half-speed button, a feature which enables you to take portraits, landscapes, and still life with much less light than normal speed requires, particularly when using the *f*.1.9 lens for Kodacolor films.

Movies in Natural Color!

The development of Kodacolor has made the Ciné-Kodak with *f*.1.9 lens an even more precious possession. With this camera, a filter and Kodacolor Film you can make the most beautiful *living* portraits. When you project the film you see your dear ones as they actually are, with all the color, even the delicate flesh tones, absolutely true to life. You simply use a color filter when making or projecting Kodacolor.

EASTMAN KODAK CO., ROCHESTER, N. Y.

As Gay Music Sounded . . .

The Emperor of Rome had condemned Petronius to die. But the Arbiter of Elegance heard the news calmly . . . laughed . . . and invited his friends to a banquet surpassing in splendor.

Memorable were the happenings of that night! Goblets glittering with gold and jewels were given the guests. Petronius lifted from the table the most cherished of all his artistic possessions, a Myrrhene glass vase resembling a rainbow in brilliancy. Knowing that it was coveted by Nero, Petronius was determined that it should never touch the lips of the Roman tyrant.

"Let no hand pour from it," he shouted . . . and dashed it in fragments on the crocus-covered floor!

Then the amazing climax! Petronius had a vein in his arm opened . . . thus would he forestall the emperor's sentence! And so, surrounded by flower-crowned comrades, by gay musicians and dancers, his strength ebbed slowly away. At his side was Eunice, his beloved. Loyal to the last, she shared his fate . . . and ere his life went out, their lips had touched.

Ice tubs and other delightful pieces you will adore

A RICHLY INTERESTING MODERN PATTERN IN THE BEAUTIFUL MARIGOLD COLOR

Rulers and nobles have exulted in glass . . . have adorned their feasts with its gleaming charm. Countless artisans for centuries toiled to learn its secrets . . . hard-won secrets of coloring it with the rainbow's tints . . . of giving to it exquisite, fairy forms. And building upon these secrets, Heisey master craftsmen have wrought for you glorious creations.

You will adore the delicate, captivating colors . . . Flamingo, with sunset's rosy glow . . . Moon Gleam, with the soft green of meadows . . . Marigold, sparkling with golden sheen . . . and the brilliant, clear crystal. All come in complete services, to enrich your table with fascinating beauty on any occasion.

There are patterns and patterns, designs and designs, for every use, in joyous profusion. At leading stores you can make your selection. The ◊ symbol of quality tells you it is Heisey's fine glassware. Look for it *on every piece.*

Write for a copy of "Gifts of Glassware," a booklet handsomely illustrated in colors. It is yours for the asking.

A. H. HEISEY & COMPANY
303 OAKWOOD AVENUE, NEWARK, OHIO

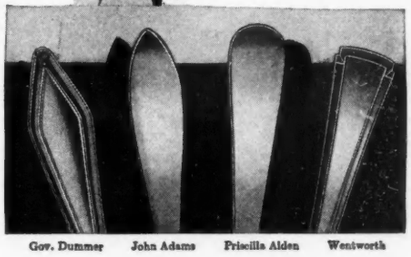
HEISEY'S
GLASSWARE
for your table

Glass perfected through the Secrets of Four Thousand Years

WATSON STERLING — PURE DESIGNS THAT ARE ALWAYS BEAUTIFUL

Beauty that lives and lives...

John Alden

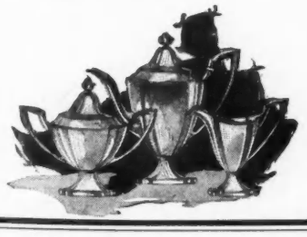


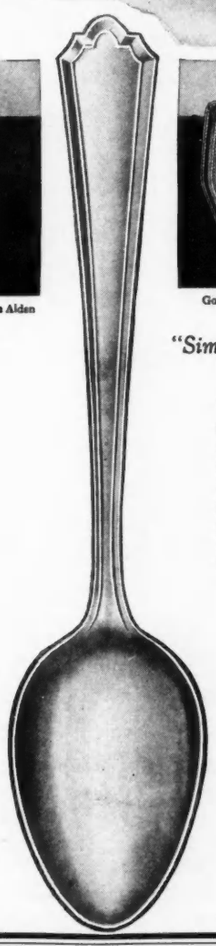
Gov. Dummer | John Adams | Priscilla Alden | Wentworth

"Simplicity is the purest form of art"
Ruskin

THE critical hostess may choose Watson Sterling, purest solid silver tableware, with utmost certainty that its beauty and charm are authentic and smartly correct . . . The exquisite designs shown here were approved and judged supreme by thousands of women voting from every state and abroad . . . Like many other modern hostesses and brides-to-be, you may wish to purchase out of income. We shall be pleased to assist you, making all arrangements through your favorite jeweler. Please fill out the form below and mail it to us.

Writing in prize competition, thousands of women from all over America and from two countries abroad . . . placed their unqualified stamp of approval and preference on these pure Watson designs as possessing all that is fine and smart and permanent in beautiful solid silver tableware.





WATSON
Sterling Silver
Solid Silver 925/1000 Fine

To The Watson Company, Attleboro, Mass.

My name is _____

My address is _____

City _____ State _____

My favorite jeweler is _____

I would like to have . . . . ( ) particulars of your convenient payment plan whereby I may obtain a service of Watson Sterling (solid silver 925/1000 fine) for ( ) $65 ( ) $150 ( ) $295 ( ) $750 . . . ( ) A specimen spoon in the _____ design to examine at home. . . . ( ) A photo of the chest ( ) tray ( ) which I may expect with your compliments. . . . ( ) Literature on Watson Sterling designs.

All Manner of

JACKETS

for the Summer Costume

THE mode of the sleeveless frock . . . the ensemble theme at its newest . . . or perhaps merely the feminine desire for something to slip into . . . whatever the reason, jackets are now worn with every costume, all through the day . . . The De Pinna collection of jackets includes the three new types. Crêpe or light velvet, embroidered in delicate tracery, to wear over afternoon frocks, as illustrated . . . another a white midshipman's coat for tailored costumes . . . the third, the casual cardigan type, in wool pique, or other novelty fabrics . . . From $20 to $50.

Women's and Misses' Sizes up to 40.

DE PINNA

Importers and Outfitters

FIFTH AVENUE AT FIFTY-SECOND STREET, NEW YORK

MODERNISM?

(Continued from page 104)

There are, of course, remarkable exceptions to this rule. There is, for example, the beautiful silver designed by Kay Fisker for the firm of Michelsen, the Royal Court Jewellers of Denmark. Fisker, the young architect of the Danish Pavilion at the Exposition of 1925, in Paris, is one Dane, at least, whose work is not inspired directly by the predominating Neo-Greek influence. His silver baskets, fluted silver boxes, candlesticks, shakers, and so forth, are altogether modern in feeling —architectural, abstract—, free from either traditional or naturalistic influences.

Another designer is Kay Gottlob (also, I believe, an architect), whose work is shown by the firm of Ewald Nielsen in Copenhagen. Both Gottlob's and Fisker's designs show the influence of Professor Josef Hoffmann and Dagobert Pêche of Vienna, but a characteristic Danish restraint and sobriety inhere in their work in marked contrast to the somewhat fantastic and effeminate quality of Austrian designs.

IN DENMARK

Denmark is famous for its silversmiths, but more renowned, by far, for the porcelains and potteries of the Royal Copenhagen factory and the well-known firm of Bing and Gröndahl. Both of these factories turn out a certain amount of banal work, but both have created a considerable number of lovely things, as well. Bing and Gröndahl have employed the sons of the painter, Paul Gauguin, Jean and Pol, to design in faience a series of delightful, fantastic figures: sea-bulls, mermaids, Nereids, and Sileni, which are enormously decorative. One of these figures is photographed on page 104. Rococo in feeling, these large, gaily coloured faience figures have a certain nervous vitality—a dynamic quality—that marks them as belonging to our time.

The Royal Copenhagen Company has employed a very talented modern artist, Jais Nielsen, to design large figures, bowls, and jars in porcelain and stoneware, and a Russian, Malinowski, has made some charming porcelain figurines for them.

Just Andersen's pewter designs are internationally known and admired, and the oxidized copperwares of the firm of Gross and Christensen are most original and delightful.

Porcelain, faience, silver, pewter, and copperwork are the chief art products of modern Denmark. The Danes have created (at least, so far as we were able to discover in this very modest survey) no modern textiles, rugs, furniture, or lighting fixtures. To be sure, the private offices of the great Police Headquarters of Copenhagen and the charming club rooms of the Danish Shipowners' Association were delightfully equipped with contemporary furniture, but it was all frankly inspired by eighteenth- and nineteenth-century models, always instinct with the grace and refinement of the Danish national tradition.

I need hardly say that after a very brief visit to Copenhagen—our days crowded with visits to museums, shops, and galleries; with excursions to see modern buildings in the city and its outskirts; and, finally, the all-day motor trip to Elsinore and the royal châteaux—, we left for Stockholm with the feeling that we had had only a tantalizing glimpse of Denmark.

Stockholm is as different from Copenhagen as Chicago is from Charleston. For Copenhagen seems to be living in the past, Stockholm in the present—and, perhaps, in the future!

It is impossible, in a necessarily rapid sketch of our reactions to what we saw of the modern decorative art of these few countries, to attempt to describe either the natural background against which the cities that we visited are set or even the architectural surroundings by which the decorative arts take their place so logically.

It is particularly difficult in thinking of Stockholm, not to attempt to suggest how much the rocky hills, the pine forests, the lakes, and the rivers in the midst of which the city is built, contribute to the beauty of its architecture. It is also a great temptation to give some account of the modern buildings themselves, particularly as so much of the best Swedish decorative art is designed as an essential element in the architecture.

For merely to give an account of the magnificent ironwork, the beautiful glass, and the attractive household china and pewter ware that we saw in Stockholm, would convey the most feeble and imperfect impression of Swedish decorative art. For the Swedes, to put it even mildly, are engaged in an active revival of their whole national art.

The nationalist spirit is being expressed in the erection of such splendid modern buildings as the great Town Hall, the new Concert Hall, the Hogalid Church, on the heights above the city, the new Public Library, the Technical School, and many others. Painters, sculptors, architects, ceramists, silversmiths, glass-workers, artists, and craftsmen of all kinds, are contributing, through the generosity of public-spirited Swedes, to the beauty and splendour of these new buildings. Whether or not one is in sympathy with the taste and style of all these buildings is another matter, but one can not fail to be impressed by the energy, generosity, and artistic idealism that is being displayed with such prodigality in Stockholm.

The prevailing style is, as I have said before, the Neo-Greek of the early nineteenth century, known in Sweden as "Karl Johans Stilen" after Charles Jean Bernadotte, Napoleon's Marshal, who became King of Sweden in 1818.

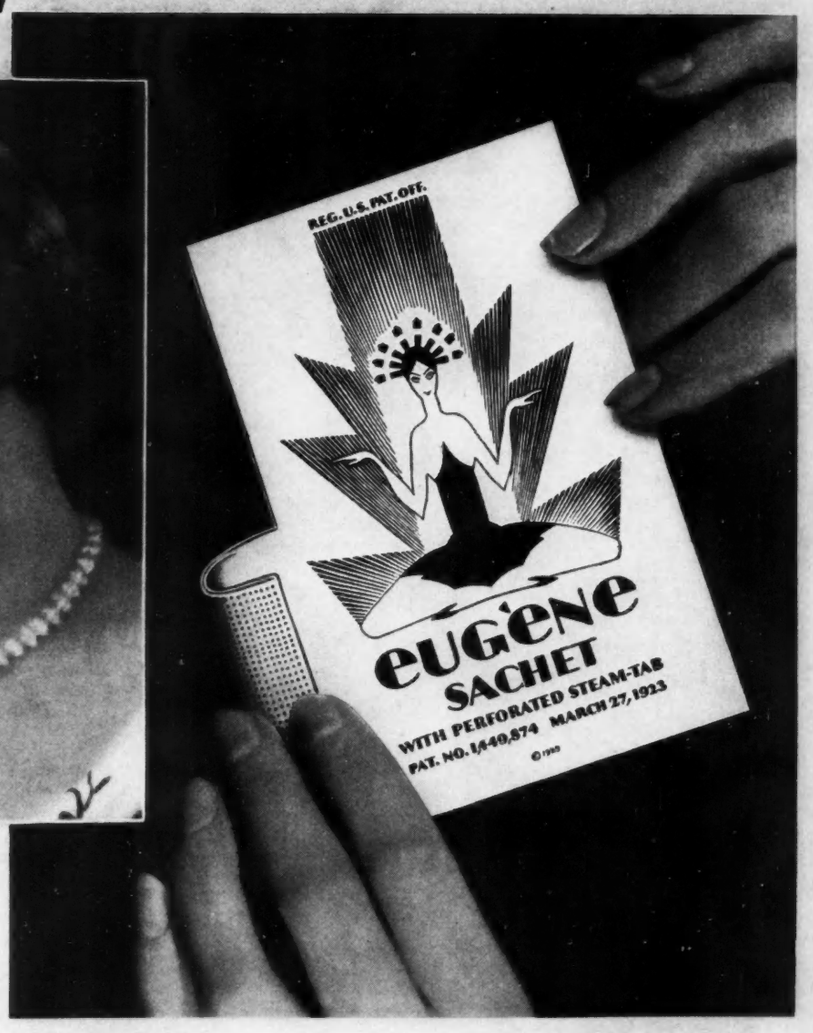
Of ultramodern architecture or decoration in the style of "L'Esprit Nouveau," as practised by a Mallet-Stevens, in Paris, or a Bruno Paul, in Berlin, there is, in Stockholm, hardly even a hint. But, on the other hand, the energy and taste that the Swedes have displayed in exploring their past and in making use of motifs derived from folk art, seventeenth-century baroque, eighteenth-century rococo, and nineteenth-century Greek taste have given their contemporary decorative art a vital and distinctive character.

THE BEAUTY IN CAST-IRON

Of all the modern Swedish creations it is the cast-iron work of the Näfveqvarn foundry that we found the most interesting. Many of their large iron garden urns, ornamental railings and balconies, and jardinières were shown at the Metropolitan Museum several years ago, but the display was not arranged to show them to any great advantage. The proprietors of this ancient foundry, which, in the seventeenth century, was producing cannon for the army of Gustavus Adolphus, have employed young sculptors and architects to design for them, and these men, stimulated by the knowledge that the last really beautiful ironwork had been executed by this firm in the first part of the nineteenth century, have turned to an ever-so-slightly-modernized Neo-Greek style.

(Continued on page 164)

Do you know what this is ?



THIS, as a clever Frenchwoman has said, is what goes on behind your back when you get a Eugène Permanent wave. . . . . It is the Eugène Sachet. Your permanent waver uses 26 to 40 of them for each genuine Eugène Permanent Wave.

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The Colors of Carnival Days in Romantic

Sardinia

are guaranteed fast in this new

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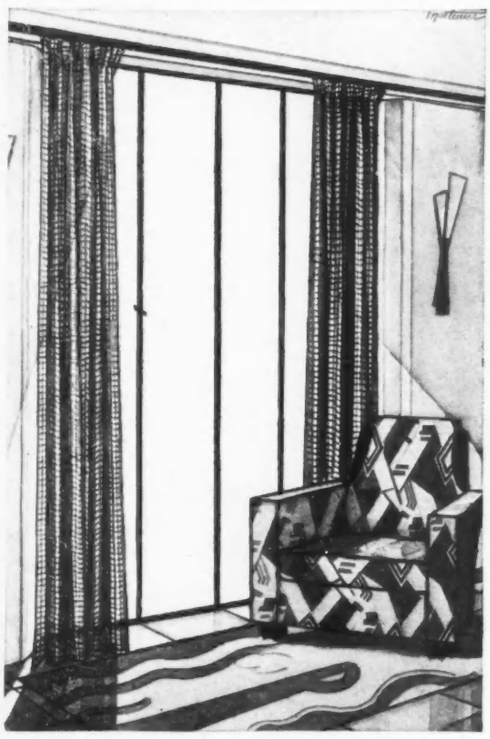
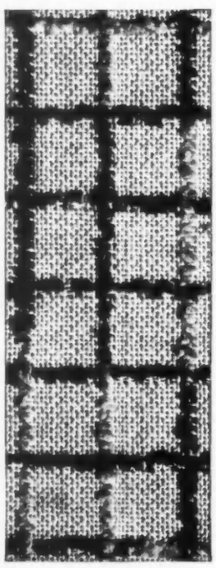
Drapery Fabric

of Variegated Chenille





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PERHAPS you have heard them, the tales of ancient Sardinia . . . sparkling with the audacity of her brigands . . . glowing with the brilliance of her religious festivals . . . all tinged with a gorgeousness of color—the rich, vibrant color that is her true personality . . . they have been famous for centuries.

Today these same captivating colors are found in the newest Orinoka drapery fabric—"Carnival Chenille." It makes draperies that are gay with the radiance of Italian sunshine. Upon a linen-colored ground, chenille threads in perfect Sardinian colors are woven into a smart, square design.

This fabric is especially effective in a sun-room, for light brings out the splendor of it. And then, because it is sun and tubfast, neither the brightest sun nor washing will fade it. The colors are so nicely varied and the design so simple, that they blend perfectly with other furnishings. The texture is fine and sturdy.

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MODERNISM?

(Continued from page 162)

for their inspiration. A charming example of their happy blending of the old and the new is to be seen in the Näfvequarn "Sport Urn," a large cast-iron vase of modified classical form, decorated in low relief with figures of contemporary athletes in the act of pole-vaulting, putting the shot, skiing, diving, and riding.

Swedish pewter is now comparatively well known in this country. The delightful candlesticks, sconces, mirrors, bowls, inkstands, and boxes designed by Nils Fougstedt for the shop called "Svenskt Tenn" in Stockholm have been shown by Wanamaker and Altman within the year. The "Diana" mirror made by Fougstedt, the fine designs of Anna Petrus, in which a sturdy lion figures so often, and the simple bowls inspired by Greek pottery forms and carried out in both silver and pewter by Edvin Ollers are characteristic of the best Swedish work in this medium.

THE FAMOUS SWEDISH GLASS

Swedish glass is also well known here, now that the big shops import both the expensive engraved glass and the simple, coloured glass for table use, both made by the famous Orrefors factory. The engraved glass designed by the two artists, Hald and Gate, can hardly be said to be "modern" in feeling, and yet it has considerable originality in spite of the fact that almost all of it reflects the prevailing Neo-Greek influence.

These bottles, vases, bowls, and platters, exquisite in form and workmanship, are very fascinating; and yet, when compared with the mature work of a Marinot in France or a Süssmuth in Germany, the designs of Hald and Gate seem a little precious, and, both as to form and incised pattern, they suffer from a sort of frozen prettiness.

The coloured "Graal" glass made by Orrefors is exquisite (it is shown by both Eugene Schoen and the Metropolitan Museum), but it, too, lacks the vitality and originality of much of the other European glass of to-day.

We were delighted with the comparatively inexpensive tablewares that we found in Stockholm. These are none of them as "modern" in feeling as, for example, the services designed by Jean Luce or Süe et Mare, or the "Valkyrie" set designed by Maurice Dufrêne for the Galeries Lafayette; they are merely charming and practical adaptations of traditional eighteenth-century forms, decorated with a great deal of style and boldness. We liked particularly the lovely, pale bluish-green service called "Turkois," which was designed for the Gävle porcelain works by Arthur Percy.

DESIGNED TO ORDER

As for furniture, we found much to admire in the free adaptations of historic styles that we saw in the furnishings of the great Town Hall and the other modern buildings. In almost every case, however, these had been made from the designs either of the architect, such as Gunnar Asplund's delightful furniture in the new Public Library, or by an architect turned furniture maker, like Carl Malmsten, working in collaboration with the designer of the building. We did not find any attractive furniture made commercially—that is to say, in mass production, as it would be made in this country—whatever good furniture there was had been designed and executed to order.

It would be idle to attempt to enumerate further the products of modern Swedish taste—just a word, however, in conclusion.

The Swedish Renaissance can, in justice, only be described as an enthusiastic revival of historic styles—and in particular of the Neo-Greek, which was, after all, itself a revival. And, yet, the Swedes are working with such an admirable combination of taste, natural vitality, determination, and prodigal extravagance that one is almost convinced that in time they will evolve a genuine Swedish twentieth-century style. This they firmly believe, maintaining that artists must work in a historic tradition and not attempt to create a modern style out of the air, as it were, or, as Le Corbusier would like to create it (if you will permit me a slight exaggeration) out of a combination of logic, metaphysics, and machinery. The Swedes may, indeed, be sound in their belief, but the fact remains that they are living and working apart from the main current of modern taste. Theirs may be only an eddy or temporary backwater, which will eventually be drawn into the strong European tide, but it seems, at the moment, more like an isolated northern lake that scarcely drains into the principal stream of modernism. It will be most interesting to see whether this strong nationalist Swedish style will gradually be absorbed into the universal style of "L'Esprit Nouveau."

Suffice it to say that when we awoke in Berlin, after the twenty-four hour journey from Stockholm, we found ourselves at once transported to the modern world—the world of "Neue Sachlichkeit," "L'Esprit Nouveau," "Ultra-Modernism," or whatever you may choose to call it!

I am not at all familiar with the German decorative tradition, that is to say with the historic adaptations in Germany of the Renaissance, baroque, rococo, or revived classic styles, as most of us are vaguely familiar with them in France, England, or Italy. Nor do I feel as though I had anything but a very superficial knowledge of the evolution of German taste between the important years, 1890 and 1910, when the modern movement was brewing.

MODERNISM IN GERMANY

However, speaking with the greatest hesitation, I hazard the opinion that the Germans are more at home in the modern style than the French, or any one else, for that matter. The Germans have obviously been at the game much longer, as is demonstrated by the existence of innumerable buildings in the modern style all over Germany, many of them built before the War.

Furthermore, the Germans have been holding countless exhibitions (Ausstellungen) in the ten years since the War, in which all the exhibition buildings have been designed in a definitely modern style, both outside and in, whereas, in France, the only important exhibition in the modern style was the Paris exposition of 1925. One can see, in and about Berlin, literally acres of admirable workmen's housing developments, designed and laid out by Germany's leading modern architects in the most advanced modern style, notably the concrete-cube and sheet-glass, "mass-production" style practised by Le Corbusier, André Lurçat, and R. Mallet-Stevens in France. And moreover, in Germany, this style is not only taken for granted by the public, so far as one can see, but would even appear to be popular, to judge from the extent and enthusiasm with which these "Wohnhausgruppe" and "Siedlungen" are occupied and enjoyed.

Again and again, in Germany, the

(Continued on page 166)

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LIKE the well-bred people who use it, Community Plate finds itself perfectly at home in the midst of charming surroundings everywhere.

Of the smart American women living in Paris, none is considered more beautiful... or more well informed ... than the Baroness d'Almeida, formerly Miss Barbara Tapper of Chicago.

"I quite frankly like the modern style, and I adore my Patrician-Moderne design in Community Plate. Its graceful lines and the brightly colored knife handles harmonize beautifully with the dining room furniture and fittings of my town house in Paris."

Baroness d'Almeida

* *

Patrician-Moderne teaspoons, half dozen	$3.75
Pastry Server (illustrated)	4.50
Complete service, sixes	36.00
Complete service, eights	47.50
Three Piece Tea Set	40.00

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MODERNISM?

(Continued from page 164)

visitor is overwhelmed with admiration for the energy (taste is another matter) with which the Germans are to-day proceeding to build in the new manner. In certain quarters of Berlin, whole streets of shop fronts are being rapidly remodelled to conform to the new ideas. Everywhere the new theatres, new movie palaces, the cafés, apartment-houses, schools, and, of course, the factories are being erected in the new style. In the suburb of Berlin-Tempelhof, out by the great flying-field, we even saw a modern concrete church, but it was very ugly, I must admit—an unsuccessful adaptation of the Gothic style, which could not compare with Perret's concrete church at Le Raincy. Now, in Paris, although one sees a good many ground-floor shop fronts in the faubourg Saint-Honoré remodelled in the modern style, one is not at all convinced that the extreme ocean liner, steel-glass-and-concrete style has taken hold of the popular imagination to the extent that it appears to have in Berlin.

It is impossible for me, after so brief a visit to Germany, to attempt to generalize to any extent about modern German architecture. One fact, however, stands out, and if, as I think, it is a fact and not merely an opinion, it becomes not without considerable significance. The "fact" is that when French and German architects, working in the ultramodern style, approach identical or even similar problems, their work is practically indistinguishable. There is a small country house at Jena designed by Walter Gropius, which might equally well have been designed by Le Corbusier or Mallet-Stevens. And at the exhibition of the "Garden City" last year at Stüttgart, it was practically impossible to distinguish any national characteristic that would serve to differentiate between the houses erected by Frenchmen, Dutchmen, Swiss, or Germans working in the extreme modern manner.

AN INTERNATIONAL STYLE

If this is really true, then an international twentieth-century style can be said to have been evolved, in which eventually all nationalities will work and to which, in time, each country will contribute some essentially national flavour, as all Europe adapted to its own peculiar necessities so universal a style, say, as the Romanesque, the Gothic, or the classical styles of the Italian Renaissance.

But when we come to compare, not architecture, but interior decoration in Germany and France, we meet with a curious paradox. For, in spite of the fact that ultramodern architecture in the two countries is so similar, contemporary decoration is as different as could be imagined, and the fact can not be too much emphasized. As evidence of this dissimilarity, compare, for example, Mrs. De Voo's shop here in New York, gay with lovely German and Viennese textiles and ceramics, with one or two of the restrained, distinguished French rooms exhibited in New York last winter, with the bedroom shown by Leleu at Macy's, for example, or the study designed by Joubert and Pettit, the leading spirits of D. I. M., at Lord and Taylor's exhibition. The contrast is startling. Or subject a German figured linen, silk, or voile created by Fritz August Breuhaus or Joseph Hillerbrand, brilliant with stylized flower motifs of enchanting colour and fantastic design, to a comparison with the superb textiles of Rodier. The latter you will find somewhat wan in colouring, perhaps, by contrast, but the magnificent, rigidly abstract designs of Rodier, so alive and so original, will only serve to emphasize the preciosity of the graceful formula, so pretty, but so mannered, from which the Germans do not seem able to escape. Everywhere that you turn you are struck by the fact that though German taste (the best, I mean, of course—there is much that is excruciatingly bad) is so surprisingly gay and charming, on the whole the best decorative art of modern Germany can not compare for originality and distinction with the best contemporary decorative art in France.

CONSERVATISM IN FURNITURE

German furniture, for example (and I am taking as representative of the best German decoration the rooms shown by the Deutsche Werkstätten in Berlin and Munich), is distinctly conservative in character when compared with French, and it is a curious fact that, frequently, when the leaders of the Deutsche Werkstätten group, Bruno Paul, Karl Bertsch, or Adelbert Niemeyer, design modern furniture for the most extreme types of cubist, concrete-and-plate-glass houses, they will reveal, in many of their pieces, a direct inspiration from Chinese, Biedermeier, Rococo, or Renaissance models. Again and again, in German modern interiors, one is startled to find the scarcely modified form of an eighteenth-century upholstered wing-chair, a thinly disguised baroque armoire, or a Chinese Chippendale buffet.

In spite of this general criticism of modern German furniture for its lack of originality, I must emphasize the fact that, when the Germans design simple, unpretentious furniture for small incomes and modest houses, there is nothing so delightful to be found anywhere. And, in this connection, I must not forget to mention their charming use of growing plants as an essential element in decoration. In every window of every room of the series shown by the Deutsche Werkstätten in Munich were placed lacquered tables and stands in bright colours covered with pots of growing flowers, plants, and vines, which added enormously, of course, to the cheerfulness of the rooms. In fact, the simplicity, charm, and homely gaiety of the best German taste is unquestionably its most attractive quality. However impersonal and mechanistic the Germans permit themselves to be in their exterior architecture, the interior of the "home" is too important a social factor to be treated as a rationalist such as Le Corbusier would like to treat it.

IN THE GERMAN SHOPS

A mere enumeration or catalogue of objects that we liked in the shops of Berlin and Munich could not fail to be tiresome, and yet I feel I can not make vivid the general character of German decoration without attempting some such actual description.

To begin with, we were enchanted with Emil Lettré's silver shop in Unter den Linden, and with his beautiful hand-wrought silver, examples of which can be seen now at Eugene Schoen's shop in New York.

At the Munich branch of the Deutsche Werkstätten, we were delighted with the gay textiles, the lovely striped taffetas, and the charming embroidered nets for window-curtains.

We did not, by any means, like all the furniture that we saw in the shops, but there was much of it, and particularly the unpretentious pieces mentioned above, of quite simple design,

(Continued on page 168)

In HOLLYWOOD, *Center of Beauty*

Mme. Louise Zollars

of the well-known Gainsborough Beauty Shoppe

recommends this treatment for skin beauty

Camera portrait of Mme. Louise Zollars, head of the Gainsborough Beauty Shoppe, where many of America's lovely screen stars come for beauty treatment. Madame Zollars is regarded with affectionate respect by her many famous clients, who depend greatly upon her advice in matters of beauty care.

"I agree with Fontaine, of Brussels, Lina Cavalieri and other celebrated European beauty specialists that Palmolive Soap should be used twice a day as the perfect home beauty treatment."

Mme Louise Zollars

THE GAINSBOROUGH BEAUTY SHOPPE
HOLLYWOOD, CALIFORNIA

Fontaine, of Brussels, beauty specialist by appointment to Her Majesty the Queen of the Belgians, is only one of the many great beauty experts of Europe who recommend the twice-a-day use of Palmolive Soap as the best home beauty treatment.

When you enter the reception room of the Gainsborough Beauty Shoppe, in Hollywood, you are greeted by signed photographs of many of your favorite screen stars, who come to Mme. Louise Zollars for beauty treatments regularly. To these stars, as well as her patrons of the social world, Mme. Zollars recommends "the regular use of Palmolive Soap as the perfect home beauty treatment."

HOLLYWOOD! Where beauty and success are more closely related than anywhere in all the world! Where beauty experts must *know*, unfailingly, the great rules of skin care. Here, in the salons frequented by many of America's loveliest women, a famous treatment is recommended for home care of the skin . . . a treatment advised by every great beauty expert in ten capitals of Europe . . . by hundreds of experts throughout America! This internationally recommended method is based on the twice-a-day use of Palmolive!

Advisor to Hollywood's celebrities

"Every day — in the Gainsborough Beauty Shoppe — can be seen America's famous faces—the lovely faces of moving picture stars known the world over. To this shop—for their beauty treatments—come at least a third of the outstanding stars of the screen," says Mme. Louise Zollars, well known head of the Gainsborough Beauty Shoppe, in Hollywood.

"To all these stars, among whom are many of the best known feminine figures in today's moving picture world, as well as to my distinguished patrons of the society world, I recommend the regular use of Palmolive Soap," Mme. Zollar says. "I agree with Fontaine, of Brussels, Cavalieri and other European beauty specialists that Palmolive should be used twice a day as the perfect home beauty treatment. Its ingredients, palm and olive oils, are harmless to the most delicate skin. They gradually penetrate the pores — free the skin of collected impurities."

Hollywood learns this fact not only from Mme. Zollars but also from Hepner, from the celebrated "Jim," and dozens of its great beauty experts. Just as, in scores of American cities, this same advice is given daily by others.

The 2-minute complexion treatment

In Europe, every capital has its great beauty specialists . . . and every one recommends Palmolive. Bock, of *Berlin;* Jacobson, of *London;* le Brun as well as Cavalieri, of *Paris;* Attilio, of *Rome;* Pessl, of *Vienna*— one can't mention all of them in so limited a space.

Until you have begun this simple twice-a-day home treatment you cannot know how easy it is to keep a naturally lovely complexion. But the smart world of Hollywood knows. And so do millions of women in Europe and America where Palmolive is a favorite.

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Select your Chris-Craft now to insure on-time delivery. Chris-Craft selling is attracting successful men from every field of business. These merchants will be found in all principal centers throughout the world ready to serve you. Deferred payments if desired. Handsome illustrated catalog describing all models sent on request.

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18 Models 22 to 38 feet 30 to 45 Miles an Hour
82 to 225 Horsepower 8 to 26 Passengers
$2235 to $15,000

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MODERNISM?

(Continued from page 166)

brightly lacquered in scarlet, coral, chartreuse, or black, that was extremely taking.

The glass, both ornamental and useful, was almost all good, particularly the products of the Staatliche Fachschule für Glasindustrie in Zwiesel, one of which is shown on page 105. Their undecorated vases are fine and vigorous in form and show a sound understanding of the material and its possibilities. We also liked very much the incised glass of Richard Süssmuth, Anton Peter Witt, and Wilhelm von Eiff one of whose bowls is shown on page 105.

All the more pretentious German "céramiques" we found disappointing. The attempt to infuse the modern spirit into the eighteenth-century tradition of German porcelain seems only to have resulted in producing a series of rather insipid figurines. Extreme sentimentality at times and, at others, a sort of clumsy grotesquerie seemed to us to be the chief characteristics of such modern German porcelains as we saw. On the other hand, we liked very much the simple inexpensive wares for household use, many of which were attractive and well designed. And the faience stoves! We fell in love, of course, with both the ancient and the modern and longed to bring home quantities of them.

MODERN GERMAN LIGHTING

Space does not permit me to describe such German lighting fixtures as we saw except to emphasize the fact that the Germans use a great deal of brass and incline, on the whole, to make their fixtures finicky and mannered, whereas the French strive more and more to use luminosity itself as an element in decoration rather than the shape of the lamp or fixture.

And, of course, I long to expatiate on the transcendent merits of the exhibition called "Heim and Technik," which fascinated us in Munich, with its amazing presentation of household labour-saving devices, its cubist charts of vital statistics, its model kindergartens, children's theatres, children's libraries, its peerless kitchens, week-end houses for working people, and gardens.

In conclusion, there remain two things that I should like to emphasize about German decoration. The first is that it seems to be more or less static. The decorative art shown at the Munich Gewerbeschau in 1922 can not be distinguished from the work that we saw last summer. It is practically identical in form and spirit. The second is the fact that, however international in character modern German architecture may be, modern German interior decoration has a pronounced national flavour, a flavour derived unquestionably from South German peasant or folk-art influences.

If German decorative art has evolved nothing strikingly new in the last six years, but continues to work in a well-defined national tradition that shows no new orientation, what may we assume its future to be? Will this somewhat mannered and possibly stagnant nationalist style yield in time to the international style of "L'Esprit Nouveau?" There appear to be some slight indications that such a change may already be taking place, but, in spite of the evidence, one finds it hard to believe that the Germans will ever accept with much enthusiasm the radical departures of the "clinical" style. Time alone will tell.

As to what will happen in France—that surely no one knows either. Are we to regard it as a healthy sign that fashions in French decorative art are changing so rapidly from year to year? And now that, for the moment, the extreme rationalists seem to be in the ascendancy (if one may judge from the prevailing character of the exhibition of the Artistes Décorateurs, last summer), are we to suppose that from now on the formation of a definite fixed twentieth-century style is to be left entirely in their hands? Or may we look forward, before very long, to a reaction against the extreme dogmatism of these exponents of "L'Esprit Nouveau," which will reveal itself in the form of a more human, intimate, and ingratiating style? Heaven, alone, knows.

I can only report that in Paris we saw much that we liked enormously, a great deal that we disliked, but found stimulating, and a vast amount that we thought merely ugly and meretricious.

THE GOOD AND THE BAD

And then, as though to add to our confusion, we found good things and awfully bad things exhibited side by side in nearly every "atelier" we visited.

In order of our preference, I should, I think, place the Rodier fabrics first. For beauty of design, charm of colour, and virtuosity of weave, these are certainly the most original textiles, in a truly creative sense, that are now being made anywhere. Many of these fabrics are now being imported into this country, but it is not until one sees them in quantity that one can really appreciate the variety and spontaneity, the vigour and balance of design, that make these materials so magnificent.

After the Rodier fabrics and the Bianchini silks, also well known in this country, we liked the simple printed cottons designed by Elise Djo-Bourgeois, which we saw at the Musée Galliéra. These, too, follow the strict cubist formula, but they are carried out in clear, bright colours well adapted to harmonize with the bright, serene interiors designed by Madame Bourgeois' husband.

Of the other contemporary textiles that we saw in the exhibition at the Musée Galliéra, I can only report that we found them most unsympathetic, and I would not mention them here but for the fact that this exhibition offered a pointed illustration of the close juxtaposition in Paris of the good and the very bad.

ENTHUSIASM RUNS HIGH

Of all the furniture that we saw, we liked best the pieces exhibited by D. I. M., Leleu, Eugène Printz, Blanche Klotz, and one lovely, rather fragile desk in blond wood at Dominique's.

We were particularly enthusiastic about Madame Klotz's straw-veneered furniture, which is so fashionable now in Paris, and we also liked enormously her simple tables and smoking stands of unpolished oak.

After the Rodier materials, I think our next preference was for Madame Cuttoli's "Myrbor" rugs, designed by Jean Lurçat and Fernand Léger. These fascinating rugs, executed in the most brilliant colours, were shown last winter at Lord and Taylor's exhibition and need not be described in detail here.

We were also delighted with the native Berber rugs, which are being used so much now in modern interiors in Paris. Their charm lies in the fact that their simple geometrical designs, carried out in natural wool colours with occasional tufts of yellow or dull

(Continued on page 170)

Nurse's Cartouche—a special wristlet combining style with large second-hand for pulse readings, $40

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Gruen Cartouche, 14-kt. solid gold Crown-Guard Case. PRECISION movement, $65. Other designs, $2500 to $35*

Full size rectangular Quadron movement

Gruen Quadron, $50. With 17-jewel PRECISION movement, $65. Other Quadrons, $250 to $50

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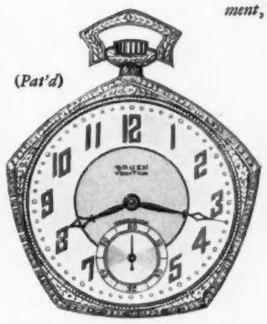


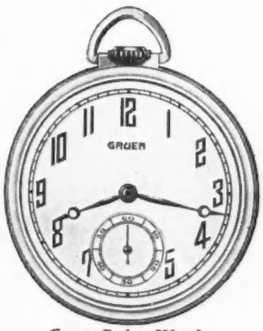
Gruen Pentagon VeriThin, PRECISION movement, $75. The Croix de Guerre for American Achievement

Gruen Strap Watch, $35. Other designs, $175 to $27.50

Gruen Cartouche, $35. Similar designs in 14-kt. solid gold, $40*

Gruen Cartouche, 14-kt. engraved solid gold case, dust-proof winding stem feature, $45*

Gruen Cartouche, antique finish engraving, 15-jewel movement, $37.50



Gruen Pocket Watch, 15-jewel movement, $32.50

Gruen Quadron, 15-jewel movement, $50

The NEWEST Gruens

For youth—ever eager to lead the fashion—these latest Gruen Watches will double the joys of Graduation. Like all Gruen creations, they express the Guild ideal which aims to offer you in a fine watch of any type, the greatest value for every dollar you invest.

**For that finest gift, choose a Gruen in a solid gold case*

Your Graduation gift

. . . a GRUEN GUILD Watch!

Fortunate even the wealthiest nobleman centuries ago who might present to his son or daughter a guild watch.

Princes and men of great wealth vied with each other in the possession of those famous old timepieces! They knew how patiently the master guildsman toiled over every one, with what devotion to the highest tradition of his craft.

Today, the modern Gruen Watch Makers Guild has restored this fine ideal in the art of watchmaking.

For Graduation, especially, is a Gruen Guild Watch appropriate.

It is more than a fine timepiece, the one gift which every Graduate hopes to receive.

It is more than a watch of rare beauty, style, and timekeeping accuracy.

It embodies with these qualities a tradition of attainment and progress, resembling the Graduate's own, to serve as a lifelong inspiration.

Such is the spirit of guild craftsmanship! Every Gruen Watch is a product of this spirit, inherited by modern Gruen craftsmen from famous guild watchmakers of the sixteenth and seventeenth centuries.

In style Gruen Watches are the choice of youth today. Their modish new designs are exactly what your boy or girl would select in a timepiece.

Your Gruen jeweler—one of the best in your community—can show you the Guild Watches pictured here, also many others to suit the taste of every member of the family. Prices $3500 to $27.50. His store is marked by the Gruen Service emblem below.

PRECISION
Trade Mark Reg.

This GRUEN pledge mark is placed only upon watches of higher accuracy, finer quality and finish—none less than $50. Made only in the Precision Workshop

Look for the mark PRECISION *on the dial*

GRUEN GUILD WATCHES

GRUEN WATCH MAKERS GUILD
TIME HILL, CINCINNATI, U. S. A.
Branches in various parts of the world

Engaged in the art of making fine watches for more than half a century

This emblem is displayed only by jewelers of high business character, qualified members of the Gruen Guild

Gruen Guild Watches

All the exercise of golfing, walking, riding and like activities is yours with the Savage Health Motor

Golfers—and other sports lovers, keep in mid-season form with the Savage

WHEN "spring fever's" lassitude and lethargy dulls your pep, and you've no ambition to "go places and do things", least of all to exercise—it's time for health motor's vitalizing, stimulating massage.

The Savage Health Motor exercises away fatigue and fat, pleasantly, with least exertion and loss of time on your part.

Its "passive" vibratory massage and manipulation of muscles and tissues starts you off in the morning eager for the day's duties, speeds you home with plenty of vim left over for whatever the evening may bring. And used a few minutes before "taps", health motor induces sound, restful sleep.

There is a new Savage—Model-B, at the new low price of $83.50*—a junior to the famous Model-A priced at $122.50*

$83.50*

New Model B

This latest word in exercisers and reducers has the advantages of good looks (radio speaker design cabinet, with art crackle finish), variable massage stroke control, wide and narrow belt (washable slip-over cover on wide belt) extreme compactness and portability, smooth, quiet operation. Pedestals and platforms are provided at slight extra cost where permanent installation is desired.

SAVAGE

HEALTH MOTOR

EXERCISER AND REDUCER

Patents applied for by J. G. DeRemer

*Prices given are East of the Mississippi

The better stores everywhere are demonstrating. Ask your dealer . . . or write

SAVAGE PRODUCTS DISTRIBUTING CORPORATION
Dept. V-5, UTICA, N.Y.

Subsidiary of Savage Arms Corporation

Makers of the famous Savage-Stevens Sporting Arms, the Savage Wringerless Washers, and Savage All Electric Ironing Machine.

GREAT BRITAIN: Bedington Liddiatt & Co., Ltd., London, Eng.

FRANCE: Dean Bushby, 78 Champs Elysees, Paris

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Dept. V-5, Utica, N. Y.

I am interested in keeping and looking fit. Send me your story, "The Spirit of Health."

SVG

Name _____

Street _____

City _____ *State* _____

MODERNISM?

(Continued from page 168)

red, make them adaptable for use with either antique or ultramodern furniture.

At D. I. M. and at Perzel's, we saw some lighting fixtures in the ultramodern style that we thought very good, but, on the whole, we found most of the fixtures disappointing. Perzel's, of the extreme cubist type, in ground glass and dull grey metal, were very much the best.

As fine as anything that we saw anywhere on our travels were the magnificent ornamental glass "bottles," cups, jars, and bowls designed and executed by Maurice Marinot. These robust abstract forms owe their beauty to their rich texture, massive structure, and to a severe geometrical ornamentation, which appears at times as a boldly incised pattern, and, at others, as a band of brilliant colour woven, in some mysterious manner, through the inner tissues of the glass. To us, the series of these ornamental vases that we saw at Hébrard's, seemed the perfection of creative craftsmanship. They are at once as austere (Marinot abandoned naturalistic ornament some years ago) as any of the products of the most theoretical "taylorisime" and as personal, because of the intimate sense of craftsmanship that they communicate, as a piece of mediaeval woodcarving. Like the Rodier textiles, Marinot's glass is far bolder and more original than any other expression of modernism in the decorative arts that we saw in Europe.

OTHER FRENCH CRAFTSMEN

Navarre is another French glassmaker who has attempted to imitate Marinot's technique. His designs are very fine, too, but do not compare with those of Marinot. Lalique is a much less interesting artist than either of these other men, and his work is usually too reminiscent of the "Art Nouveau" of the early ninteen-hundreds to give us much pleasure. But Lalique does occasionally turn out delightful table glass, charming decanters, finger-bowls, and wine-glasses, and, this summer, he produced an exquisite lamp of crystal and nickel with an enchanting rectangular shade made of some mysterious preparation of cellulose.

Still another craftsman who is perhaps equally creative as Marinot is Pierre Legrain, whose superb bookbindings have been exhibited in New York from time to time. Legrain's creations have much of the quality of Marinot's. They are simple, bold, massive, and direct, all qualities essential to "modernism," but at the same time, with all their brilliantly simplified geometric designs and their decorative treatment of lettering, they are still personal or human, or whatever you may wish to call it, by reason of the fact that they are hand-made and have been so long caressed by their maker in the course of their creation that they have mysteriously absorbed some portion of his individuality.

But it is idle to prolong what inevitably becomes a mere catalogue, and so I hasten to complete the list of our preferences with mention of the high quality of the modernist metal and enamel jewellery of Templier and Sandoz, the charm of some of Dunand's fascinating lacquered screens (particularly those in which geometrical ornament prevails), the beauty of the "affiches" designed by Cassandre, Marc Réal, and de Valerio, which make the hoardings of Paris a delight, and, finally, the interesting examples of metal-work and "céramique" to be seen and admired in the shops of Rouard, Christofle, and Hébrard.

It is particularly difficult to attempt any broad generalization about French decorative art for the reasons that I have previously suggested, notably, that fashions in architecture and decoration are changing so rapidly in that country. The feeling with which we came away from France was, first of all, great admiration for the tremendous amount of energy, enthusiasm and imagination with which the French, during the last ten years, have been pushing their experiments in search of a twentieth-century style.

"CONCLUSIONS"

But we came away with a feeling, too, of great confusion and bewilderment, and the conviction, fortified by our experience, that one must feel one's way very carefully across the shifting sands of contemporary taste. So many of the individual creations that we had liked had given us that sense of authority that only a real work of art can give, and yet we had seen no one decorative ensemble that we could whole-heartedly enjoy.

Convinced as we were that the French are doing far and away the most original, stimulating, and authoritative work that is being attempted today, nevertheless, we found ourselves tempted to find fault with a great deal of what we saw. We grew weary of contemplating an endless series of clumsy, cumbersome chairs, seven-passenger beds, and Gargantuan dining-room tables. We wearied, too, although genuinely conscious of their beauty and distinction, of the restrained colour-harmonies used in so much of the decoration—of the soft browns, "vieux roses," beiges, taupes, and ivories.

Such confusion and dissatisfaction as we felt can only mean, I think, that the French designers have not really succeeded in creating a complete and definite "style." If they had, I imagine it would be much easier to accept it without reservation. But, alas, even before it has been accepted, this style that I have been attempting to describe is yielding to another.

THE NEWEST TREND IN FURNITURE

Already, such enterprising spirits, among others, as Djo-Bourgeois, René Herbst, and Gabriel Guévrekian, a disciple of Mallet-Stevens, are turning away from the clumsy fauteuils upholstered in soft plush, the fawn coloured draperies, the exotic woods, the heavy wrought-iron consoles, the huge divans, and the vast armoires, to a much gayer and more amusing style. Tubular metal chairs upholstered in rubberized fabrics or in leather, curtains of oilcloth, bright rugs in Lurçat's dazzling colour-harmonies, gayer textiles, metal tables finished in Duco, and so forth, distinguish the new style, which may soon supplant the old. And yet, amusing as this new style can be when it is practised by a designer of inherent taste and sensibility, who knows where it will lead?

The question-mark that closes this last paragraph is an eloquent symbol of the state of mind in which we left France. It was not, however, the symbol of our state of mind throughout the earlier stages of our travels, for, as I have indicated at the beginning of this article, we felt reasonably satisfied with the conclusions that we had reached regarding the development of the decorative arts in Scandinavia and Germany.

Denmark, we found, was doing nothing new in decoration, while Sweden

(Continued on page 172)

. . . see your youngest, loveliest self emerge as this amazing new creme restores your skin to the flawless white purity of sweet sixteen . . . . . .

No matter what cremes and lotions you are using now, you can acquire more dazzling loveliness by using Golden Peacock Bleach Creme as your basic beautifier. For this is the creme that gives you back the natural complexion *whiteness* of youth!

Golden Peacock Bleach Creme works on an entirely new principle. Instead of harshly bleaching and drying the skin, it uses a famous healing and purifying agent to neutralize the dermal elements which normally darken and age a woman's skin as she grows out of her teens.

This is all you have to do

Just sleep a few nights with a fragrant film of Golden Peacock Bleach Creme working its miracle on your face. Awake each morning to find your complexion becoming whiter, brighter, more luminous.

And as your skin is rejuvenated to pearly whiteness, all the other enemies of skin perfection disappear as well . . . the blackheads, freckles, blotches, out-of-season tan, liver spots, moth patches, enlarged pores.

Golden Peacock Bleach Creme will do all this for you just as it is keeping the skin of world-famous beauties soft, feminine, alluring, with the natural whiteness that men adore and women envy.

This is Your Guaranty

So definite and so quick are the results of Golden Peacock Bleach Creme, that we can make this offer—get a jar at any drug or department store . . . use it a few nights, and if you are not absolutely amazed and delighted with the way it brings out your natural beauty, your money will be refunded cheerfully and without question!

Not only to the face, but to hands and arms, neck and shoulders Golden Peacock Bleach Creme restores the fresh, youthful whiteness of the skin.

Golden Peacock *Bleach Creme*

Thanks to ZIP

hair-free arm

IT'S OFF *because* IT'S OUT

Take Hair Out, not Off!

and be rid of this annoyance

Not forced out with tweezers! Heavens no!! But easily lifted out by spreading on this dainty Epilator.

And above all, don't confuse *ZIP* with other products. It is simple to use, fragrant and quick. And *the economical way to destroy the growth.*

Women are turning to *ZIP*—the modern method—as never before, for they find it a non-offensive, delightful compound .... a product which not only removes, but permanently destroys the growth on face, arms, legs, and back of neck. *ZIP* leaves the skin charmingly attractive, and avoids enlarged hair pores. It is absolutely harmless. Each treatment makes the growth weaker until destroyed completely.

It is so easily applied ... so effective. And after a few seconds, *ZIP*—IT'S OUT. I stand back of every package and speak from eighteen years experience. Beware of spurious imitations.

New big Combination Package Sold Everywhere. Contains full size *ZIP* and three other full size preparations free. Write for my new book, "Beauty's Greatest Secret" sent in plain envelope.

Genuine *ZIP* Treatment in N. Y. *Only* at my Salon

Call to have FREE Demonstration

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562 FIFTH AVE. New York (Ent. on 45th St.)

MODERNISM?

(Continued from page 170)

was trying to develop a "Swedish" style that should reflect her glorious past. Germany overwhelmed us with the vitality and originality of her building program, but disappointed us by the failure of her decorative arts to keep step with the progress she is making in architecture. But I should like again to emphasize that where unpretentious, inexpensive decoration is concerned, the Germans excel—in furniture, glass, textiles and ceramics.

And, finally, to touch again on the situation in France, I must repeat myself again to the extent of reiterating that, although the future of the twentieth-century style in decoration is unquestionably being decided in France, the period in the development of that style that we are now traversing is the period of adolescence with all its charm, confusion, and instability.

In conclusion, I should like to recall Mr. Ivins's statement that taste is determined by feeling and not by thinking, for feeling, in the last analysis, can be our only guide as we grope our way through this difficult period in the evolution of a "style." If we rely on "thinking," we will probably be easily persuaded by the dogmatic rationalists to buy a piece of metal furniture on the ground that "we live in a machine age," or that the piece in question expresses the "clean logic" of the airplane, the Frigidaire, or the safe-deposit box; in which case, we will more than likely buy something that is brutally ugly; whereas, if we rely on "feeling," we may purchase with no little enthusiasm a really beautiful chair or table of tubular steel because we genuinely like its colour, shape, texture, and mobility.

Geoffrey Scott, in his introduction to the "Architecture of Humanism," puts the case for "feeling" with unusual felicity. "No amount of reasoning," he says, "will create or annul an aesthetic experience, for the aim of the arts has not been logic, but delight."

MUSICAL HOSTESSES

(Continued from page 81)

alas, one has far too little of that sort of thing in any generation, and I do not dream ever again of hearing such music as I heard at her house in those pre-War days in London, for I know no one who feels about music that way, to-day, who can achieve such parties.

Yet, there are those occasional delightful musical evenings that "happen," chiefly at the houses of musicians. At the Kochanskis' in New York, I have known evenings when Paul Kochanski, Arthur Rubinstein, and others, including Gershwin, played the night away. The tiny drawing-room, where two-thirds of the people sat on cushions on the floor, was overcrowded, and it seemed as though not another person could be squeezed through the front door of the flat, yet these occasions are among the most memorable of my life. That is crowding of another sort, and quite different from being uncomfortable on rows of straight-backed gilt chairs, among people sitting bolt upright in an atmosphere of unrelaxed formality.

Another marvellous evening to remember must have been one at the apartment of Miss Ruth Draper, of which rumours have come to me across the water. The party started about a quarter past eleven when Miss Draper's performance was over. There were about a hundred and fifty guests, socially distinguished and dramatically and musically of real celebrity. There again the guests were so many that some of them sat on cushions on the floor. Paul Kochanski played most beautifully—and very generously. Particularly lovely was the piece called "Flight," dedicated to Colonel Lindbergh. Later, the César Franck Sonata and Kochanski's own arrangement of songs by Manuel de Falla held the audience spellbound. After this, a delicious informal supper was served, and the guests wandered about Miss Draper's new and charming apartment,—the first she has ever owned in New York. About half-past two, when supper was finished, Madame Koshetz, who had come as a guest, sang Rachmaninoff's "Vocalise" divinely and continued to delight the company with Russian folk-songs into the late hours of the morning.

To come back to Paris, however, (as all good Americans must) only lately, I passed a blissful evening in the small flat of a friend of mine, where he had organized music for a few people, who all had chairs to sit on. My host sang German songs, Arthur Rubinstein played, Madame Croiza sang in French, Edith Baker played jazz, and Cole Porter sang his new songs. That was a perfect evening—and, as I reiterate, we were all seated. This question of seating, as I read my article over, sounds almost like an obsession with me. Well, it is. I think it is so important that it is quite safe to say that no woman can pretend to be a musical hostess who has not considered this fact secondary only to the artist. No hostess would dream of inviting forty guests to dine and seating only twenty of them—why, then, should guests not be considered in the same way when being bidden to a musical feast?

"HIM"

The next issue of Vogue (May 25, 1929) is a very Intimate Number. We are not apologizing, but merely stating a Fact. It is entitled "Beauty and Lingerie," and, since so many people spend so much time in sleep, we thought an article on "How to Look Beautiful, though Somnolent" might be a Feature of this issue. It is. And, most apropos, too, are our ideas and photographs on Pyjamas and Tea-Gowns. Green eye-shadow and purple lipstick colour the colour section. This intriguing number appears on the news-stands on May 23

"In the six years I've kept house . . .

I've never had to buy a new sheet"

"I REALLY do find that Dwight Anchor Sheets stand much harder usage than any others," Mrs. Carl Cooman writes us from Rochester, N. Y. "And in our house sheets do get hard wear . . . particularly on the children's beds, where they're kicked and pulled about so much.

"Yet in spite of this rough treatment I've never had to buy a sheet since I was married six years ago!"

Daily Use Confirms Results of Washing Tests

Other women tell us they have the same experience as Mrs. Cooman . . . confirming by actual use the results of recent laundry tests which proved that Dwight Anchor sheets stand up better than others after repeated washings.

From various department stores, we bought eight brands of sheets . . . including Dwight Anchor . . . and sent them to a steam laundry.

There they were washed and ironed, over and over again, until the fabric had stood a strain equal to years of wear at home. And when the test was over we found that while other sheets were literally washed to shreds, Dwight Anchors were still sound and strong.

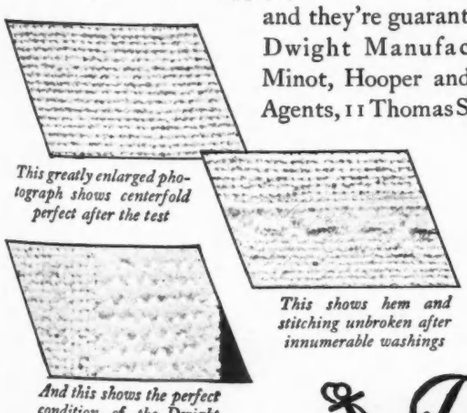
Women write enthusiastically, too, about the 108-inch Dwight Anchor sheet . . . long enough to protect the edges of dainty blankets and comfortables. And they like the convenience of the 3-inch hem at either end . . . that enables them to use a sheet both ways and equalize the wear.

These Sturdy Sheets are made in all the bedroom tints

You may choose pink, blue, nile, maize or orchid, fast colors; or white with hems in these tints.

Ask for Dwight Anchors at your shop. And if you can't get them, write us. We will send you the name of a shop that can supply you. Laundered ready for use, and they're guaranteed. Address Dwight Manufacturing Co., Minot, Hooper and Co., Selling Agents, 11 Thomas St., New York.

The style with three-inch hems at both ends wears longer: the sheets can be reversed and the wear equalized



This greatly enlarged photograph shows centerfold perfect after the test

This shows hem and stitching unbroken after innumerable washings

And this shows the perfect condition of the Dwight Anchor selvage after the test

Dwight Anchor SHEETS AND PILLOW CASES DATE MARK

Write in the date of purchase and note how long these sheets last

Dwight Anchor

SHEETS : PILLOW CASES : SHEETING : TUBING

Manufactured since 1840

"Design shown here is known as "Celleni"

Inspired by the Mode Made for the Mode and worn with Genuine Pride

When one looks at the jewelry of semi-precious stones illustrated, one recalls the exquisite hand work done by craftsmen of another age, so completely does it capture the art of the old world masters. Yet these pieces of

WACHENHEIMER
REAL STONE
JEWELRY

are as modern as the gown that inspired them.

Makers of WACHENHEIMER Jewelry constitute a group of master craftsmen engaged in the work of creating rare and unusual effects with silver and precious stones.

Gown by courtesy of Merle

WACHENHEIMER
BROTHERS, INC.
PROVIDENCE, R. I.

DRESSING ON $300 A YEAR

(Continued from page 110)

that is ever so slightly shop-soiled be offered to a fastidious clientele. It is not unusual to find, for twenty-five to thirty-five dollars, dresses that were originally priced at a hundred dollars more. Sometimes, the things are in perfect condition and are on sale only because they have lingered too long in the restricted stock of a small store; oftener, you will have to pay for your bargain by a touch of French chalk or a few careful stitches where a belt, panel, or cuff has been pulled and damaged, but I would think a long time before I would take anything in worse condition. The tweed suit must be watched and waited for, as it is the shyest sort of bargain to hunt. The three-piece suit described in the budget was one to be proud of anywhere, and I hovered over it as it came slowly down from its original price until I felt as if I were hatching it! Eventually, however, they telephoned me from my favourite little shop that it had just been reduced to sixty dollars. Did I still want it? *Did I?* It was ideal for my multifold purposes. I could wear it for street or travel with black shoes, hat, and fur; and, with the blue-grey hat and sweater and grey sports shoes, it fitted almost any occasion in the field of sports.

These few clothes, then, were just what any one would buy except that they had been selected with greater care and effort, half a season late. The other things I usually found in the frankly inexpensive stores or among the "misses' low-priced dress departments," where they were patiently culled from a welter of good, bad, and indifferent companions. Be sure such dresses are large enough for you. The materials in them have been painfully "skimped," and, although your usual size may appear at first glance to fit you, you may discover that, when you sit down or bend over, the just-too-tight skirt will "ride up" or the just-too-tight armhole pull the whole waist awry. Inexpensive dresses, too, must sometimes be "doctored" a little: a belt moved up or down or off, a truly frightful button or ornament removed or replaced by a good one, a strip of real lace set across a low V neck in place of a machine-made atrocity—such touches will transform a cheap dress sometimes, for the lines are often copied from good models. The cuffs must invariably be tightened, and small neat snaps or buttons substituted for the clumsy ones supplied by the manufacturer. If the coarse machine-stitching on bindings, frills, and collars is replaced by nice hand-rolling or hemming, the dress will be improved a hundred per cent., and this is easily done as the material has already been pressed into place.

As for hats, if I was lucky, I bought one or two smart hats at good

(Continued on page 178)

Winter, Spring, and Autumn	
Black flat crêpe dress	$30
Black felt hat	6
Shoes	10
Black coat (collarless, furless, but well-lined, as it was my only wrap between a fur coat and a white one. Worn with or without a separate fox fur) (worn three years, 1/3 charged against annual budget)	15
Dinner-Dresses	
Black and flesh chiffon	25
Turquoise blue lace	30
Slippers (metal brocade because they must also match last year's evening gowns)	6
Slippers (black satin because I had always one black dinner-dress and used black satin also for "semidress")	6
Sports	
Three-piece tweed suit (blue-grey, black-and-white mixture skirt, short coat, and white silk crêpe blouse) (worn two years, 1/2 charged against annual budget)	30
Sweater to match tweed suit (thin blue-grey cashmere) (worn two years, 1/2 charged against annual budget)	5
Felt hat (blue-grey to match sweater) (worn two years, 1/2 charged against annual budget)	3
Grey sports shoes (grey Prince of Wales Oxfords) (worn two years, 1/2 charged against annual budget)	6
Dark blue leather fleece-lined jacket (for winter sports. *Not* the nice suède kind, but warm and practical) (worn three years, 1/3 charged against annual budget)	4
Extra sweater, hat, and skirt outfit (very cheap: rose-coral sweater, the scratchy kind, but a pretty colour, $5; to match coral felt hat, $3.98; straight flannel skirt, which I made myself, $5. A non-golfer would substitute an extra silk or wool dress for this)	14
Summer	
Rose-coral chiffon dress (that heavenly colour between coral and flame)	19.50
Large hat (cream coloured horsehair)	5
Light coat (cream coloured homespun, unlined, with tuxedo front) (worn two years, 1/2 charged against annual budget)	12.50
Two-piece knitted silk dress (white, not of first quality, but effective, as I had two or three good scarfs to dress it up or down with)	20
White buckskin sports shoes (these did *not* last two years)	10
White felt hat	4
Light kidskin slippers	5
Two washable dresses	
Thin white wool crêpe	8
Old-blue voile (I took out some bands of imitation filet from cuffs and collar, substituting narrow black footing, which gave the little dress quite an air)	6
	$280.00

"A Garment is no ◈ *finer than its Fabric"*

Haas Brothers' Silks

CREPE RENEE admirably meets the Vogue of Flat Crepes . . . A pure-dye, pure silk of the highest quality, distinguished by a *finish* that may be likened to the rich bloom of a ripe peach . . . Crepe Renee offers a correct, enchanting choice of colors for sports, afternoon and evening wear.

Produced by

Haas Brothers Fabrics Corporation

Fifth Avenue New York

These fabrics by the yard at retail shops and in made-up garments as well

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How to Order by Mail. Vogue Patterns may be ordered by mail from any of the distributors listed below or from Vogue Pattern Service, Greenwich, Conn., 15 N. Jefferson Street, Chicago, Ill., or 523 Mission Street, San Francisco, California. In Canada, 70 Bond Street, Toronto, Ontario.

In Ordering, state the full pattern number of the pattern you select. When ordering skirts give both the waist and the hip measure; when ordering misses' or children's designs state age.

How to Send Money. Vogue does not make provision for charge accounts or C. O. D. delivery. When ordering, please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

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SANTA MONICA
Bay Department Store
SANTA ROSA
The White House,
W. R. Carithers & Sons, Inc.
STOCKTON
Smith & Lang
VALLEJO
Levee's Dept. Store
WATSONVILLE
Charles Ford Company

COLORADO

BOULDER
The White-Davis Mercantile Co.
COLORADO SPRINGS
Giddings & Kirkwood
DENVER
The Joslin Dry Goods Co.,
The Denver Dry Goods Co.,
Daniels & Fisher,
The May Co.,
The A. T. Lewis & Son Dry Goods Co.
PUEBLO
The Crews-Beggs Dry Goods Co.

CONNECTICUT

BRIDGEPORT
The D. M. Read Co.
DANBURY
John McLean, Inc.
GREENWICH
The Charles N. Mead Co.
HARTFORD
Sage-Allen & Co., Inc.,
G. Fox & Company
MERIDEN
The Ives, Upham & Rand Co.
MIDDLETOWN
The James H. Bunce Co.
NEW BRITAIN
Davidson & Leventhal
NEW HAVEN
The Chas. Monson Co.
NEW LONDON
The James Hislop Co.

CONNECTICUT *(Cont.)*

STAMFORD
The C. O. Miller Co.
WATERBURY
The Miller & Peck Company

DELAWARE

WILMINGTON
Crosby & Hill Co.

DISTRICT OF COLUMBIA

WASHINGTON
Woodward & Lothrop,
Lansburgh & Bro.,
The S. Kann Sons Co.

FLORIDA

JACKSONVILLE
Cohen Bros.
MIAMI
Dugald C. Hill, Inc.,
Burdine's, Inc.
ORLANDO
Dickson-Ives Co.
PENSACOLA
La Mode
TAMPA
Maas Brothers,
O. Falk's Department Store
WEST PALM BEACH
Hatch's, Inc.

GEORGIA

ALBANY
R. L. Jones Co.
ATLANTA
Chamberlin-Johnson-Du Bose Co.,
Davison-Paxon Company
AUGUSTA
J. B. White & Co.
COLUMBUS
J. A. Kirver Co.
MACON
The Union Dry Goods Co.
SAVANNAH
Morrison-Sullivan Dry Goods Co.

IDAHO

BOISE
The Falk Merc. Co.

ILLINOIS

BLOOMINGTON
Mayer Livingston & Co.
CHAMPAIGN
C. C. Willis
CHICAGO
Carson Pirie Scott and Co.,
Chas. A. Stevens & Bros.,
Madigan Bros., Madison & Crawford Sts.,
Zax Brothers, 1325 E. 63rd Street
DANVILLE
Straus & Louis Company
DECATUR
William Gushard Company
ELGIN
Ackemann Bros.
EVANSTON
Lord's Fountain Square
FREEPORT
F. A. Read Co.
JOLIET
L. F. Beach Co.
KANKAKEE
The Chicago Store
OTTAWA
L. M. Lucey & Co.
PEORIA
Block & Kuhl Co.
ROCKFORD
D. J. Stewart & Co.
SPRINGFIELD
The John Bressmer Co.
WAUKEGAN
The Globe Department Store

INDIANA

EVANSVILLE
The S. G. Evans D. G. Co.
INDIANAPOLIS
L. S. Ayres & Co.,
H. P. Wasson and Company
SOUTH BEND
The Ellsworth Store
TERRE HAUTE
The Root Dry Goods Co.

IOWA

AMES
The Tilden Store Company
DAVENPORT
Petersen-Harned-Von Maur
DES MOINES
Younker Brothers & Harris-Emerys
SIOUX CITY
Pelletier's

KANSAS

HUTCHINSON
The Pegues-Wright Co.
LAWRENCE
Innes-Hackman & Co.
TOPEKA
The Crosby Brothers Company
WICHITA
The Geo. Innes Co.

KENTUCKY

FRANKFORT
W. S. Farmer & Son
LEXINGTON
Wolf-Wile Co.
LOUISVILLE
Abe C. Levi Co.
PADUCAH
The E. Guthrie Co.

LOUISIANA

BATON ROUGE
Rosenfield D. G.
LAKE CHARLES
The Muller Co., Ltd.

LOUISIANA *(Cont.)*

MONROE
Masur Bros.
NEW ORLEANS
D. H. Holmes Co., Limited
SHREVEPORT
Baird Co., Ltd., Texas St.

MAINE

PORTLAND
Eastman Bros. & Bancroft

MARYLAND

BALTIMORE
Hutzler Brothers Co.,
O'Neill & Company, Inc.,
Stewart & Co.,
Hochschild, Kohn & Co.
CUMBERLAND
McMullen Bros. Co.
FREDERICK
C. Thomas Kemp
HAGERSTOWN
Leiter Brothers

MASSACHUSETTS

ATTLEBORO
Fine's
BOSTON
R. H. Stearns Company,
Jordan Marsh Company,
R. H. White Company,
C. F. Hovey Company
FALL RIVER
R. A. McWhirr Co.
FRAMINGHAM
Peter Lynch
LOWELL
The Bon Marché D. G. Co.
SALEM
William G. Webber Co.
SPRINGFIELD
Forbes & Wallace, Inc.,
Meekins, Packard & Wheat, Inc.
WORCESTER
Slocum's Silk Store,
Denholm & McKay Co.

MICHIGAN

ANN ARBOR
Wm. Goodyear & Co.
BATTLE CREEK
L. W. Robinson Co.
DETROIT
The J. L. Hudson Company
FLINT
Warrick Brothers, Inc.
GRAND RAPIDS
Wurzburg Dry Goods Co.,
Herpolsheimer Co.
KALAMAZOO
Gilmore Bros.
LANSING
J. W. Knapp Co.
SAGINAW
Wm. C. Wiechmann Co.

MINNESOTA

DULUTH
Silberstein & Bondy Co.
FERGUS FALLS
The Golden Rule
MINNEAPOLIS
The Dayton Company
ST. PAUL
Schunemans & Mannheimers
WINONA
H. Choate & Co.

MISSISSIPPI

BILOXI
W. V. Joyce Co.
JACKSON
R. E. Kennington Co.
LAUREL
R. C. Gaddis Company

MISSOURI

JOPLIN
Ramsay Dry Goods Co.
KANSAS CITY
John Taylor Dry Goods Co.
SEDALIA
C. W. Flower Dry Goods Co.
SPRINGFIELD
The Heer Stores Co.
ST. JOSEPH
The Townsend, Wyatt & Wall Dry Goods Company
ST. LOUIS
Stix, Baer & Fuller Dry Goods Company,
Scruggs-Vandervoort-Barney Dry Goods Co.,
Famous & Barr Co.

MONTANA

BILLINGS
The D. J. Cole Co.
GREAT FALLS
The Paris Dry Goods Co.
HAVRE
F. A. Buttrey Company
HELENA
The New York Dry Goods Co.
MISSOULA
Missoula Mercantile Co.

NEBRASKA

HASTINGS
Stein Bros. Co.
LINCOLN
Miller & Paine
OMAHA
Thompson, Belden & Company,
Thomas Kilpatrick & Co.

NEVADA

RENO
Gray, Reid, Wright Co.

NEW HAMPSHIRE

MANCHESTER
Folsom's Inc.

NEW JERSEY

ASBURY PARK
Steinbach Company
ATLANTIC CITY
M. E. Blatt Co., The Department Store of Atlantic City
BOONTON
Zucker & Co., Inc.
EAST ORANGE
R. H. Muir, Inc.
ELIZABETH
Wolper's
MONTCLAIR
Louis Harris
MORRISTOWN
Floyd T. Woodhull, Inc.
NEWARK
L. Bamberger & Co.,
Kresge Department Store
NEW BRUNSWICK
P. J. Young Dry Goods Co.
PATERSON
Meyer Brothers
PLAINFIELD
Tepper Bros.
RUTHERFORD
William F. Telschow
SUMMIT
McClary's, Springfield Ave.
TRENTON
Hoenig, Swern & Co.,
H. M. Voorhees & Bro.,
131-135 East State St.
UNION CITY
Holthausen

NEW YORK

NEW YORK CITY
B. Altman & Co.,
Lord & Taylor,
John Wanamaker,
R. H. Macy & Co., Inc.,
Jas. McCutcheon Co.,
James McCreery & Co.,
Arnold Constable & Co., Inc.,
Stern Brothers,
Bloomingdale Bros., Inc.,
Paramount Silk House, 627 W. 181 Street,
Sidney Elsnitz, 432 Amsterdam Ave.
ALBANY
W. M. Whitney & Co.
BINGHAMTON
Sisson Bros.-Welden Co.
BROOKLYN
Abraham & Straus,
Frederick Loeser & Co.
BUFFALO
Flint & Kent,
Adam, Meldrum & Anderson Co.,
J. N. Adam & Co.
The Wm. Hengerer,
DUNKIRK
T. W. Sidey Estate
ELMIRA
S. F. Iszard Co.
FLUSHING
Abramson's, Main St.
GLENS FALLS
Boston Store Co.
HEMPSTEAD
The Franklin Shop, Inc.
ITHACA
Rothschild Bros.
JAMESTOWN
The Silk & Specialty Shop
KINGSTON
Rose & Gorman
MIDDLETOWN
Tompkins Dry Goods Co.
MOUNT VERNON
Best Silk Shops Ltd.
NEWBURGH
Wm. T. Brown & Son
NEW ROCHELLE
Ware's
NIAGARA FALLS
Vanity Fair Hat Shoppe
NYACK
Harrison & Dalley, Inc., Main St.
OLEAN
Bradner's
POUGHKEEPSIE
Luckey, Platt & Co.
ROCHESTER
McCurdy & Company, Inc.,
Sibley, Lindsay & Curr Co.
RYE
H. D. Haishan
SCHENECTADY
H. S. Barney Co.
SYRACUSE
Dey Brothers & Company
TROY
G. V. S. Quackenbush & Co.
UTICA
The Fitzgerald Silk Shop, Inc.
WATERTOWN
Smith & Percy, Inc.
WHITE PLAINS
Ackerman & Cantor, Inc.

NORTH CAROLINA

ASHEVILLE
Bon Marché, Inc.
CHARLOTTE
J. B. Ivey & Company
DURHAM
Rawls-Knight Co.
GREENSBORO
Ellis, Stone & Co.
RALEIGH
Boylan Pearce Co.

NORTH CAROLINA *(Cont.)*

WILMINGTON
Belk-Williams Co.
WINSTON-SALEM
Davis-McCollum Co.

NORTH DAKOTA

GRAND FORKS
B. B. Griffith Co.

OHIO

AKRON
The A. Polsky Co.,
The M. O'Neil Company
CINCINNATI
H. & S. Pogue Company
CLEVELAND
The Halle Bros. Co.,
The Higbee Company,
The Wm. Taylor Son & Co.
COLUMBUS
The F. & R. Lazarus & Co.,
The Dunn Taft Co.,
The John M. Caren Co.
DAYTON
The Rike-Kumler Company,
The Elder & Johnston Co.
LANCASTER
Chas. P. Wiseman & Co.
LIMA
R. T. Gregg & Co.
MANSFIELD
The R. B. Maxwell Co.
NEWARK
John J. Carroll
PORTSMOUTH
The Marting Bros. Co.
TOLEDO
The Lasalle & Koch Co.,
The Lamson Brothers Co.
YOUNGSTOWN
The G. M. McKelvey Co.,
The Strouss-Hirshberg Co.

OKLAHOMA

GUTHRIE
The Lintz Dry Goods Co.
NORMAN
The S. K. McCall Company
OKLAHOMA CITY
The Kerr Dry Goods Co.
OKMULGEE
Ramsay Fulford Dry Goods Co.
TULSA
The Brown-Dunkin Dry Goods Co.,
The Vandever Dry Goods Co., Inc.

OREGON

EUGENE
McMorran & Washburne
PORTLAND
Lipman, Wolfe & Co.,
Meier & Frank Co.
SALEM
The Miller Mercantile Co.

PENNSYLVANIA

ALTOONA
The Wm. F. Gable Co.
ALLENTOWN
Hess Brothers
BETHLEHEM
The Bush & Bull Corp.
BUTLER
A. Troutman's Sons Co., Inc.
ERIE
Trask, Prescott & Richardson Co.
HARRISBURG
Pomeroy's, Inc.
LANCASTER
Hager & Bro.
PHILADELPHIA
John Wanamaker,
Strawbridge & Clothier,
Gimbel Brothers,
L. Jaffe & Sons, N. W. Corner 2nd and Green Sts.
PITTSBURGH
Joseph Horne Co.,
Kaufmann's,
Boggs & Buhl
READING
Pomeroy's, Inc.
SCRANTON
Scranton Dry Goods Co.
SHARON
The Sharon Store
STROUDSBURG
A. B. Wyckoff
WARREN
Metzger-Wright Co.
WASHINGTON
Fred S. Marshall
WILKES-BARRE
The Isaac Long Store
WILLIAMSPORT
L. L. Stearns & Sons
YORK
Charles H. Bear & Company

RHODE ISLAND

PROVIDENCE
Gladding Dry Goods Company,
The Shepard Stores

SOUTH CAROLINA

CHARLESTON
The Kerrison Dry Goods Co.
COLUMBIA
J. L. Mimnaugh & Co.
FLORENCE
L. E. Waters
GREENVILLE
Meyers-Arnold Co.

SOUTH DAKOTA

ABERDEEN
The Olwin Angell Co.

TENNESSEE

BRISTOL
King-Cochrane Company
KNOXVILLE
S. H. George & Sons
MEMPHIS
The John Gerber Co.
NASHVILLE
Cain-Sloan Co.,
Lebeck Bros., 514 Church St.,
Loveman, Berger & Teitlebaum

TEXAS

AMARILLO
White & Kirk, Inc.
AUSTIN
T. H. Williams & Co.
BEAUMONT
The Rosenthal Dry Goods Co.
DALLAS
Titche-Goettinger Co.
EL PASO
Popular Dry Goods Co.
FORT WORTH
Sanger Bros.,
Monnig's
HOUSTON
Foley Brothers Dry Goods Co.,
Levy Bros. Dry Goods Co.
PORT ARTHUR
Deutser D. G. Co.
SAN ANTONIO
The Wolff & Marx Company,
Joske Bros. Co.
WACO
The Goldstein-Migel Co.

UTAH

SALT LAKE CITY
Keith-O'Brien Company,
Walker Brothers Dry Goods Co.

VERMONT

BURLINGTON
F. D. Abernethy, Inc.

VIRGINIA

DANVILLE
L. Herman
LYNCHBURG
D. Moses & Co., Inc.,
Guggenheimer's Inc.
NEWPORT NEWS
Sol Nachman's Department Store
NORFOLK
Smith & Welton, Inc.
PETERSBURG
A. Rosenstock & Co., Inc.
RICHMOND
Thalhimer Bros., In.,
Miller & Rhoads, Inc.
ROANOKE
S. H. Heironimus Co., Inc.
STAUNTON
Charles Holt, Inc.

WASHINGTON

BELLINGHAM
J. B. Wahl Store
SEATTLE
The MacDougall & Southwick Co.,
Frederick & Nelson
SPOKANE
Whitehouse Co.,
The Crescent
TACOMA
Rhodes Brothers
WALLA-WALLA
A. M. Jensen Co.
YAKIMA
Barnes-Woodin Co.

WEST VIRGINIA

CHARLESTON
Coyle & Richardson
CLARKSBURG
The Parsons-Souders Co.
HUNTINGTON
Anderson-Newcomb Co.
PARKERSBURG
The Surprise Store
WHEELING
Stone & Thomas

WISCONSIN

APPLETON
The Pettibone-Peabody Co.
JANESVILLE
J. M. Bostwick & Sons
KENOSHA
The Barden Store Co.
MADISON
Harry S. Manchester, Inc.
MILWAUKEE
Bertha Ehlers,
379 Milwaukee St.,
T. A. Chapman Co., 125 E. Wisconsin Ave.
RACINE
Zahn Dry Goods Co.

WYOMING

CASPER
Kassis Dry Goods Company

PHILIPPINE ISLANDS

MANILA
Evans Applied Art Store, Box 1386

PORTO RICO

SAN JUAN
P. Giusti & Co., Inc.,
Calle Allen 27

CUBA

HABANA
Victor Campa Y Ca., S en C

CANADA

ALBERTA

CALGARY
Hudson's Bay Company
EDMONTON
Hudson's Bay Company

BRITISH COLUMBIA

VANCOUVER
Hudson's Bay Company
VICTORIA
Hudson's Bay Company

MANITOBA

WINNIPEG
Hudson's Bay Company,
The T. Eaton Co., Limited

NEW BRUNSWICK

MONCTON
J. D. Creaghan Company, Ltd.
ST. JOHN
Manchester Robertson Allison Limited, 27 King Street

ONTARIO

GALT
W. W. Wilkinson, Limited
HAMILTON
Finch Brothers, Limited,
29 King Street, West,
The T. Eaton Co., Limited

ONTARIO *(Cont.)*

LONDON
Smallman & Ingram, Limited
149-157 Dundas Street
OTTAWA
Murphy-Gamble, Limited,
Sparks Street

ONTARIO *(Cont.)*

ST. CATHARINES
Canadian Department Stores Limited, 17 St. Paul Street
TORONTO
The Robert Simpson Company, Limited,
The T. Eaton Co., Limited

QUEBEC

MONTREAL
Henry Morgan & Company Limited
The John Murphy Co., Ltd.
The T. Eaton Co., Limited
QUEBEC
Myrand & Pouliot, Limitée
205-215 St. Joseph Street

SASKATCHEWAN

SASKATOON
Hudson's Bay Company

VOGUE PATTERN BOOK

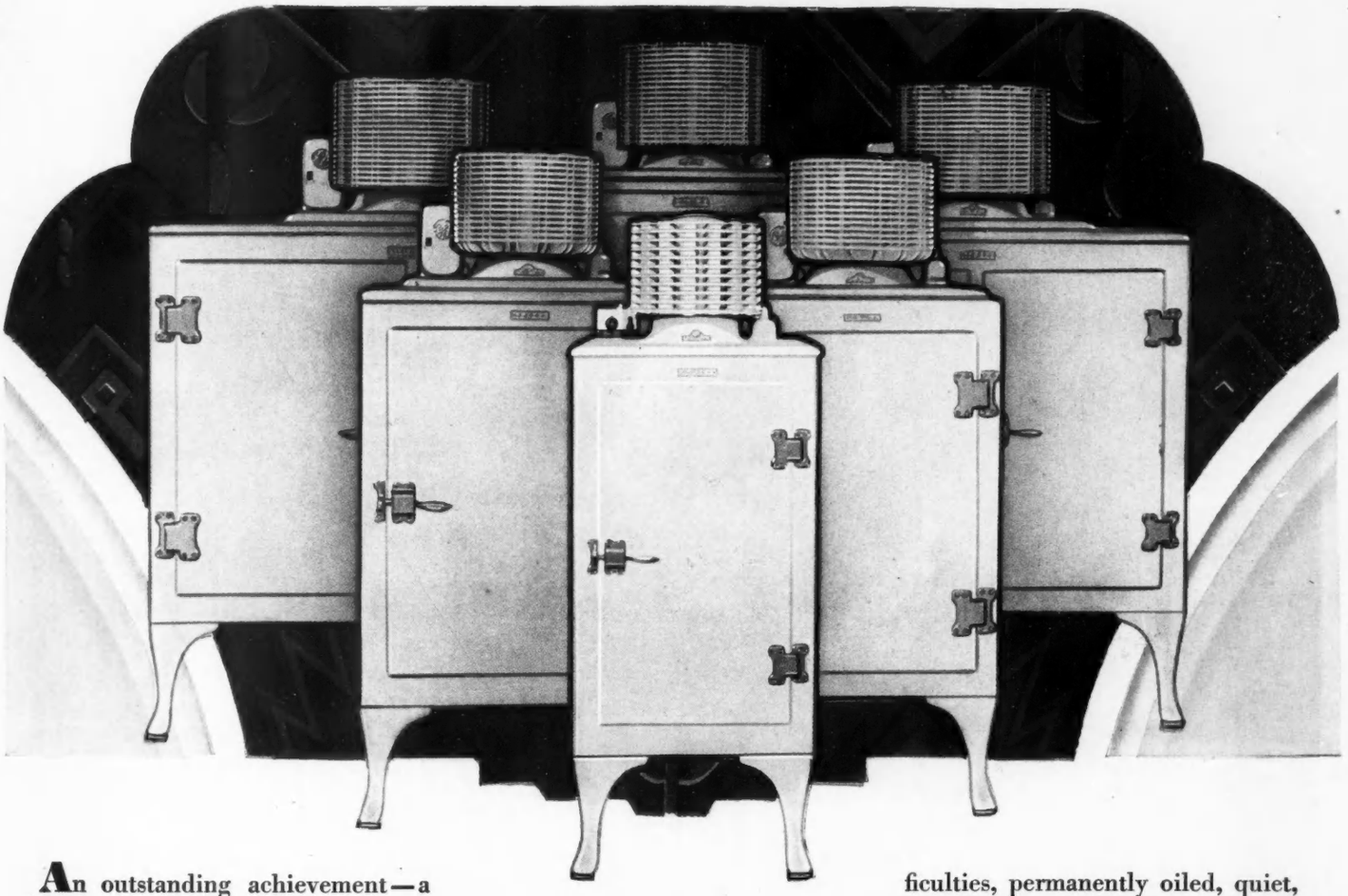
Spring Issue.....Dec. 24
Early Summer Issue....Feb. 25
At All Stores and News-Stands.....35 cents

Summer Issue.....April 25
Early Autumn Issue....June 25
Ordered by Mail.....40 cents

Autumn Issue.....Aug. 25
Winter Issue.....Oct. 25

Now presenting six ALL-STEEL MODELS

INTRODUCING STILL HIGHER STANDARDS OF EFFICIENCY



An outstanding achievement—a distinct contribution . . . the first all-steel refrigerators. Revolutionary designs—new low prices. The greatest values ever offered by General Electric.

This all-steel refrigerator development marks the climax of years of painstaking work. It is another contribution to better living—made by the engineers and scientists of the General Electric Research Laboratories. This is the same group that perfected the hermetically sealed mechanism which, by reason of its simplicity, its quietness and its efficiency, has already made the General Electric Refrigerator an outstanding success.

CAN'T WARP
STRONGER, STURDIER
COST LESS TO OPERATE

Now you can buy a refrigerator with a cabinet built like a safe. One with doors that will always fit perfectly. One which will operate with the least amount of current.

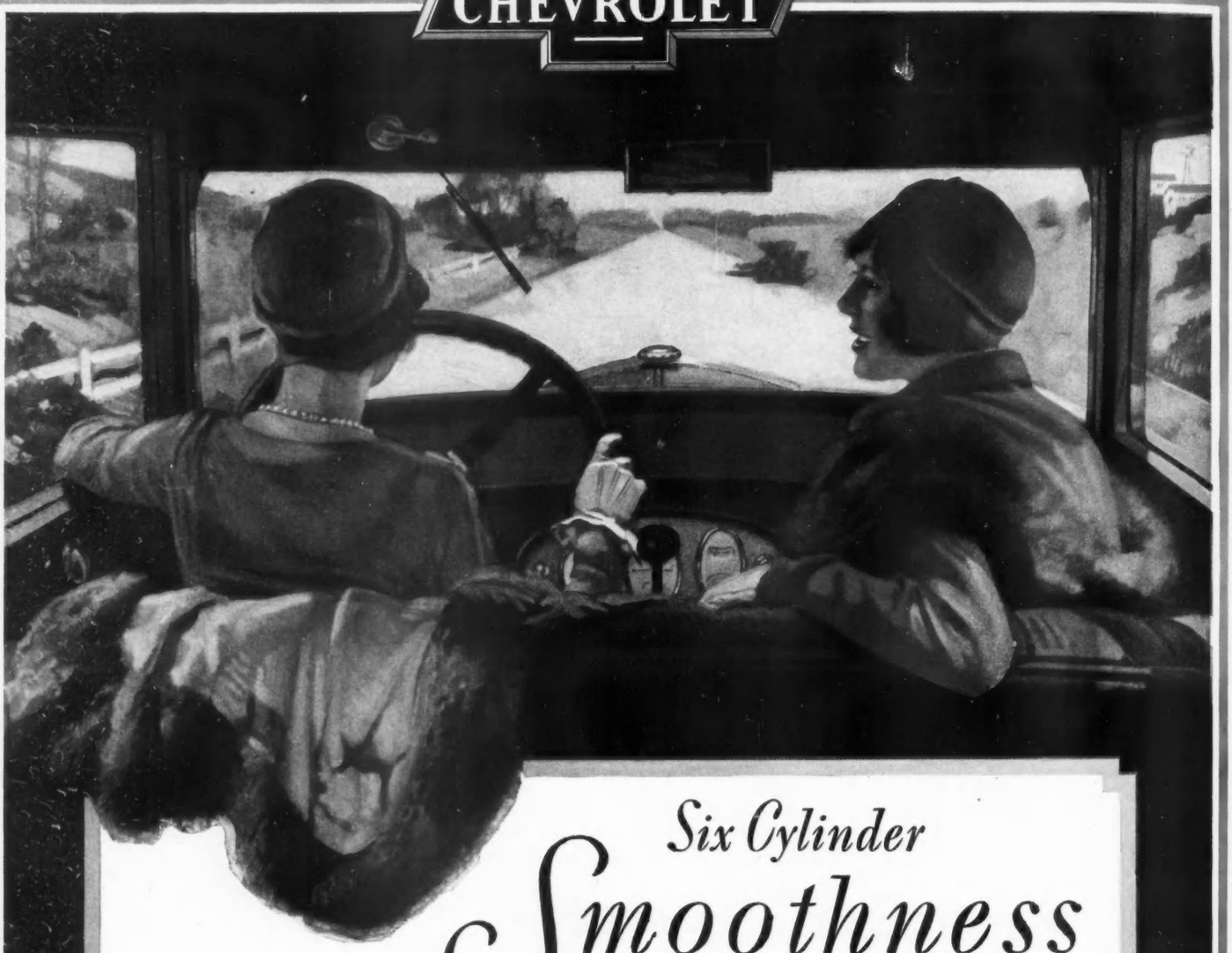
The hermetically sealed mechanism remains just as it has always been . . . sealed away from dust and difficulties, permanently oiled, quiet, unseen, untouched . . . one of the miracles of modern science. This mechanism and the all-steel cabinets combine to make what we believe to be the most perfect refrigerator ever built.

Mass production has made possible many important economies. Prices now start at only $215, at the factory, and there are six sizes of the all-steel models to choose from. Investigate them thoroughly and drop a card for a descriptive booklet to Section V-5, Electric Refrigeration Dept., General Electric Co., Hanna Building, Cleveland, Ohio.

GENERAL ELECTRIC
ALL-STEEL REFRIGERATOR

for Economical Transportation

CHEVROLET



Six Cylinder Smoothness

The smooth, quiet, flexible performance of the new Chevrolet is a revelation for everyone who takes the wheel. At every speed, the power of the new six-cylinder motor is delivered with that free, even, velvety flow which is so essential to motoring satisfaction. You can drive with wide open throttle for hour after hour with a feeling of complete security—and without the slightest trace of rumble or noise fatigue. Call on your nearest Chevrolet dealer today. Learn by actual experience how delightful it is to drive this six-cylinder car.

The COACH	$595
The Roadster	$525
The Phaeton	$525
The Coupe	$595
The Sedan	$675
The Sport Cabriolet	$695
The Convertible Landau	$725

All prices f. o. b. factory Flint, Mich.

CHEVROLET MOTOR COMPANY, FLINT, MICHIGAN
Division of General Motors Corporation

Q U A L I T Y A T L O W C O S T

How will you look five years from now?

MME. HELENA RUBINSTEIN
World Renowned
Beauty Specialist

As the years pass, they leave their marks upon your beauty. Faint lines will etch themselves around your eyes. Your throat muscles will droop. Subtle changes will manifest themselves in the tone and the texture of your skin.

I have devoted my life to sparing women these tragedies of age. I have searched the world, conducted exhaustive experiments, studied and worked without pause for over thirty years to create preparations whose work begins where Nature's ceases. And my reward is the radiant, lasting beauty of the millions of women who have heeded my advice.

Among my creations you will find preparations for every skin, every age and every purse. Unguents that erase the years from ageing faces, lotions that urge the skin to renew itself, washes that banish impurities at the first touch. The scientific answer to every need and every mood of your skin.

Remember, on the road to beauty there is no standing still. Science can help you move forward—toward ever-increasing loveliness. Determine now how you will look one year, five, ten years from now. Begin *today* to build your beauty for *tomorrow!*

The Basic Beauty Treatment for Every Skin—Cleanse with the youth-renewing Water Lily Cleansing Cream. Contains rejuvenating essences of water lily buds (2.50, 4.00), Rejuvenate the face and eyes with Valaze Extrait—a benediction to fatigued faces (2.50, 5.00). Next, wake the tissues with the youthifying stimulant, Valaze Eau Verte (3.00, 5.00) and follow with the bracing astringent cream, Valaze Emailline (1.75, 3.50). Finish with Valaze Skin-toning Lotion (1.25). Complete treatment—a two month's supply—with full instructions 11.00

Valaze Beautifying Skinfood—the skin-clearing masterpiece—should be part of the daily regimen. Corrects freckles, sallowness 1.00, 2.50

Flabby Skin—Double Chin, Baggy Eyes—Pat into the skin daily, Valaze Georgine Lactee—a permanent muscle bracer and tightener for sagging contours. 3.00, 6.00

Oily Skin—Blackheads, Large Pores, Shiny Nose—Wash the skin with Valaze Blackhead and Open Pore Paste Special. Gently penetrates the skin, dissolving blackheads, dirt and impurities and closing the pores. Use instead of soap. 1.00

Valaze Liquidine—instantly removes oiliness and "shine", imparting a flattering finish. Indispensable to correct grooming, especially in summer. 1.50

Dry Skin—Crow's-feet, Wrinkles, Lines, Hollows—Nourish the skin daily with Valaze Grecian Anti-Wrinkle Cream (Anthosoros). Restores the skin's youth-essences. Unsurpassed for preventing and correcting dryness, lines, wrinkles and hollows. Youthifies shrivelled hands, ageing eyes and scrawny throats. 1.75, 3.50, 6.00

New Youth for Tired Eyes—Crinkled Eyelids—Valaze Youthifying Eye Cream—this remarkable new creation restores firmness and smoothness to tired ageing eyes. Brings back youth to shrunken eyes. 1.25, 4.00

To Smartly Accent Your Beauty—Helena Rubinstein's Gypsy Tan Foundation 1 oz. tube, 1.50, 2 oz. bottle (2.50)—sunproof and waterproof—with Gypsy Tan or French Ochre Powder (3.00), Red Geranium Lipstick (1.00) Valaze Persian Eye Black (Mascara) 1.00 and Valaze Eye Shadow (1.00)

Visit Helena Rubinstein's Salon
A complete service for the scientific treatment of your skin, hair, hands and eyes . . . expert advice on home treatments and make-up. Even a single treatment will prove a revelation to you. Write to Helena Rubinstein describing your skin and hair and you will receive a complete beauty regimen.

Tune in on Helena Rubinstein's "VOICE OF BEAUTY" National Broadcasting Chain and Associated Stations May 2, 16, 30; June 13, 27; July 11, 25; and every second Thursday thereafter at 11:30 A. M. Eastern Standard Time.
Intimate talks on the scientific care of your beauty. Consult local radio column for future programs.

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FRANCE

where the man in the street is happier than a king!

France is an education... in painting, architecture, history, literature and the art of dining. -:- France is the arbiter of fashion, the home of the *bon mot*, the land where one's sophistication comes of age ... these are the reasons she's the "other Country" of all men's inmost hearts. -:- Oh, no... *France has the secret of the joy of life.* -:- Through all her thrilling miles of mountains, plain and shore, France gives us flowers below, blue skies above... and there we find our youth. -:- If we've mislaid it... back it comes. -:- If we still have it... like calls to like, and here's the golden age we've dreamed about. -:- Just cross "the longest gangplank in the world", to the *"France"*, the *"Paris"* and the *"Ile de France"*, Weekly Express Liners that are France itself... a flying call at Plym outh for London... then Le Havre... a 3-hour boat-train ...and Paris, Paris, *Paris is ours!*

French Line

Information from any authorized French Line Agent or write direct to 19 State Street, New York City

French Line Officers and Stewards Converse in English

DRESSING ON $300 A YEAR

(Continued from page 174)

shops behind the magic signs appearing semiannually in their windows, "HATS FIVE DOLLARS." But it is harder to wait until late in the season for hats than for dresses, and, oftener than not, I patronized the little hat stores where I rubbed elbows with the pretty, underpaid clerks at whose good appearance one so often marvels on the street. Sometimes, a shape in the colour to match my sample was found on the popular "three-ninety-eight" counters; sometimes, I had to pay a dollar or two more than that, and, although the felt was not of the best, the effect was sufficiently, often astonishingly, good. The coral felt hat mentioned in the budget was one of several such successes, and when I wore it with the white knitted silk two-piece dress and my gorgeous strand of heavy white corals flecked with pink, a special treasure from a girlhood birthday, I wouldn't have hesitated to step into any country club in the land.

A WORD OF WARNING

The mention of these favourite corals brings me to the question of ornaments —and with a word of warning. A handsome gown will carry off costume jewellery, but one should be very chary of it with cheap dresses. Rather, take whatever you have in the way of real treasure, provided it is becoming, and play it up with your summer clothes. I dare say if you look through your belongings, you will be surprised to discover how much you have in the way of accumulated and inherited ornaments, especially now when old-fashioned pieces and semiprecious stones are so much worn. Handsome crystals and earrings will make a seven-dollar grey dotted Swiss dress worthy of any summer luncheon; a strand of real jade will lend distinction to a five-dollar handkerchief linen or voile of a soft blending green; and your grandmother's big amethyst and pearl brooch will raise a nineteen-dollar lavender chiffon from obscurity.

In the matter of shoes, I observed the same price principle as for dresses. That is, for street and sports shoes I bought for quality and wear, taking advantage of sales to get my favourite make of shoe for ten or twelve dollars the pair, but for light or dress shoes I took courage to defy the old adage "a cheap shoe never pays." It doesn't for a walking shoe, but where freshness and colour are a consideration, the cheaper shoes more often replaced will prove, I believe, the better investment. Even the finest satin and brocade will crack in time, and an expensive light kid will turn, with repeated cleanings, the same ghastly yellowish hue as its poor relation, so I found a plain narrow last that fitted my foot sufficiently well in one of those makes of shoe ranging in price from five dollars to seven and a half dollars the pair and was seldom disappointed in getting what I needed.

The remainder of less than twenty-five dollars did not, of course, cover the occasional expenditures for stockings and undergarments. Having a running start with my trousseau, I was able to keep these purchases at a minimum, and I sometimes had to pinch a pair of stockings off the butcher bill or give up a matinée for a pair of gloves. I must confess, too, that many such feminine trifles came my way as gifts, as did also an occasional frock, bag, or negligée. After all, we were poor, but neither orphaned nor friendless!

This assortment of clothes allows more "changes" than would appear at first, and last year's clothes are also available for a second line of defence. The hats and shoes move gaily about among the dresses to create an illusion of variety, especially in summer when one seems to crave quantity rather than quality. Thus, the thin white wool crêpe with a next-to-nothing white felt hat and a ninety-eight cent "turquoise" choker (bought because I had a really adorable turquoise blue beaded bag) sometimes presented itself unashamed for a small summer luncheon and at other times appeared with white sports shoes and any bright coloured last year's felt hat for golf. Or the becoming rose-coral chiffon dress, worn with the cream coloured horsehair hat and adorned with the creamy, flecked corals, was quite different from the same dress with seed-pearls and black satin slippers by candle-light at a Sunday night supper the next winter. The old-blue voile went out summer mornings with the grey buckskin shoes and blue-grey hat that belonged to the sports suit; on summer evenings with a black felt hat and patent leather slippers. You must keep your sense of humour about these lightning changes, but keep the joke to yourself! The light homespun coat was indispensable, being wearable day and night, for dress, semidress, and sports. Since it was an unlined, loose-fitting thing, it was dyed very successfully and still hangs in the hall closet as a bright coloured extra motor wrap. I had always on hand, and doubtless always will have, one black dinner-dress, which might have begun life as aquamarine chiffon or beige lace, or might have been a bit of black satin found on a bargain rack for a song, but having a good plain distinction of its own.

THE IMPORTANCE OF CONSTANT CARE

One last very important word. Clothes in so small a wardrobe must be always ready to put on; that is, mended, pressed, clean, and in order, for even one frock *hors de combat* makes a serious gap in the ranks. On this account, white is a splendid choice for summer wear because even the silks may be laundered at home, if done with expert care, and the dresses are always at hand when you need them. Moreover, you save cleaners' bills in the bargain. It was for this reason, too, as well as for their cheapness, that the little cotton dresses were annually chosen. They, especially, must be kept perfectly in press and fastidiously fresh and crisp if their humble origin is not to be too obvious.

During the time I followed this budget, the colours varied with what I could find that was suitable and within my means, but the types of clothes remained pretty much the same. After experimenting, I found that I obtained the most use and satisfaction out of that general layout. There are gaps and weaknesses in it, heaven knows, but I was not attempting to be a glass of fashion on three hundred dollars a year. It was enough that I was never shabby, but was clad adequately and with smartness; and, if I sometimes felt a pang of envy for the *dernier cri* gown across the table, I never had to suffer a single pang of remorse when the first of the month rolled 'round!

Brides placed this symbol in the stores of BETTER JEWELERS

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So generally have discriminating brides insisted upon instantly recognizable quality and correctness in their engagement and wedding rings . . . that Traub has created this emblem as an identifying mark of Genuine Orange Blossom. The phrase "Rings Styled By Traub" is your guaranty of distinctive design, finest workmanship and life-long satisfaction. To protect yourself against cheap and inferior substitutes in this most important purchase . . . it is wise to buy only from a jeweler of unquestioned reputation, and to ask for Traub rings by name.

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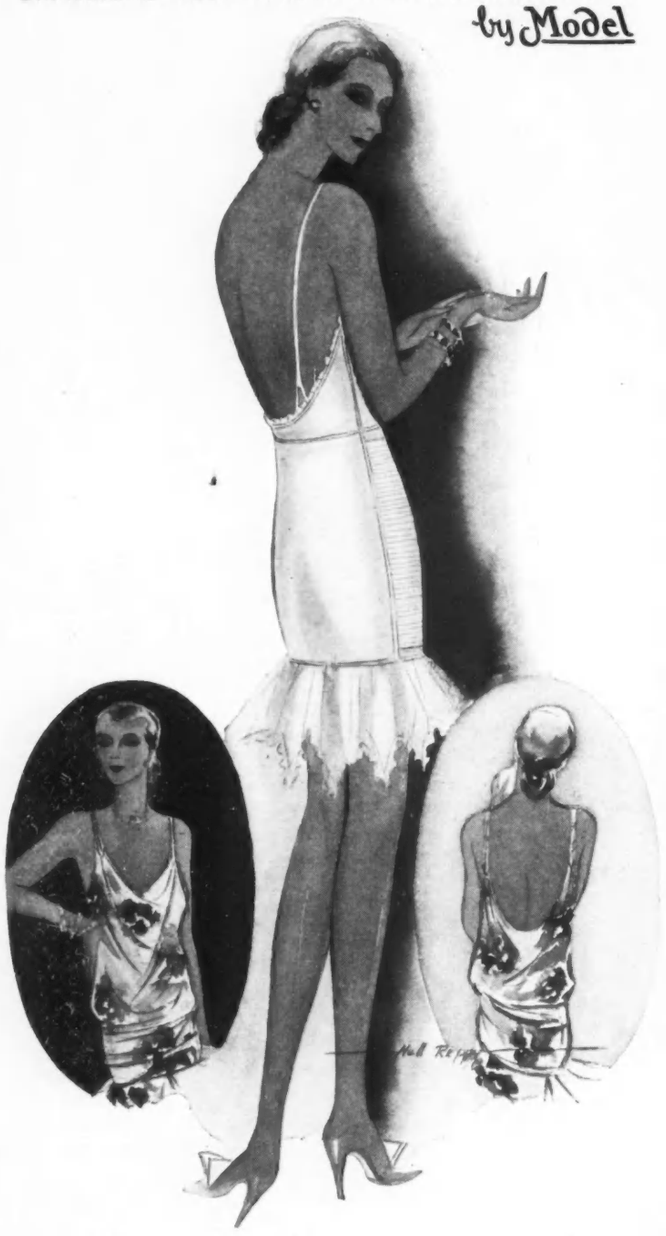

Sun-tan backs come to the front

As the sun moves north, so do the styles of the southern resorts. The lower and browner is the back—the more fashionable is your appearance. How in keeping with the summer mode is this newest Scanties! Brassiere, vest, girdle, panties all-in-one yet decollete to the extreme. The very least you need wear to acquire the slender accentuated curves of the season . . . and even the name says summer coolness.

Illustrated is style 395 of Silk Jersey and Georgette in Pink, White, and Black, $16.50. Other Scanties for Street and Sport Wear $5.00 to $25.00 at all leading stores.

Model Brassière Co.
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London 200 Fifth Avenue, New York Paris

LUNCHING À LA MODE

"WHERE shall we eat?" is the present-day version of the former cry of "When do we eat?" Here to-day and gone to-morrow is only too often the rule, not only with the restaurants, but the shops, the hotels, and the very streets of Manhattan. Even a fairly frequent visitor to town may be puzzled as to where to lunch in this or that neighbourhood or where to find some especial and dearly loved dish at its best.

With this problem in mind, therefore, Vogue has prepared a list of places where one may lunch pleasantly and well, and, in most instances, dine also, if one wishes. This list is intended primarily as an aid to the visitor, but even the seasoned New Yorker may find a few names that are unexplored territory. This guide makes no claim to be all-inclusive, and many excellent restaurants are not described, not from lack of merit, but from lack of time and space. Nor are the hotels touched upon, as their individual virtues are so renowned that every schoolboy knows the Ritz is noted for its smart crowds, the Brevoort and Lafayette for their French atmosphere, the Algonquin for its literary lights, and so on.

IN THE FRENCH TRADITION

Of all the places in which one may lunch in New York, few are better known, both in this country and in Europe, than Pierre's, at 290 Park Avenue. Statistics have shown that eighty-seven per cent. of the society photographs in the rotogravure sections of the Sunday papers are taken outside of Pierre's, which is famed for food, for service, for clientele, and for its owner. Indicative of the unique position he occupies is the fact that Pierre's annual ball for the débutantes is an outstanding event of the season.

No better name could be chosen for a restaurant than that of Voisin, for at once one remembers the ancient establishment on the corner of the rue Cambon and the rue Saint-Honoré, the only restaurant that kept open during the siege of Paris in 1870, and, in later years, a favourite with King Edward VII. Its namesake in New York has no connection with the older place, but it lives up to the traditions of the name in the matter of food. Voisin's is a favourite spot for luncheon, and its location on the corner of Park Avenue and Fifty-Third Street is a most convenient one. The hors-d'œuvres here are famous, and few can resist the tempting wagon with no less than seventeen compartments of appetizing delicacies. And, at the end of the meal, the wagon of French pastries is equally irresistible. Bouillabaisse in season is one of the specialties, here, and so is saddle of hare, and they have their own pâté de foie gras specially prepared for them. The proprietor, a true student of gastronomy, feels that the great difficulty, to-day, is the general tendency to eat with one eye on the watch, a double fault, as it spoils the best meal for the diner and does not give the chef time enough to do his best. This habit is, alas, only too widespread, but, if anything could counteract it, certainly the food at Voisin's would, as one longs to linger over every dish.

If a small, gay restaurant with that personal note usually associated with the Continent is what appeals, go to Robert's at 33 West Fifty-Fifth Street. Here in a room bright with red lacquer, one may enjoy superb cooking, while Robert moves around keeping a watchful eye on his guests' needs and greeting the habitués in courtly fashion. Among the feminine portion of these latter are to be found devoted alumnæ of the Spence School (which is just across the street), unable to tear themselves away from their old haunts. As an interesting epicurean theory, Robert declares that it is possible for American cooking to have a great advantage over French because of the quantities of butter and cream used, and the great variety of fresh vegetables obtainable throughout the year. Here is a luncheon menu suggested by Robert:

Coupes aux Melons
Madrilène en Gelée
Céleri Olives
Crab Mou Sauté Amandine
Asperges Sauce Mousseline
Salade de Laitue à la Ciboulette
Fraises Romanoff
Café Noir

FOLLOWING THE CROWD

Another restaurant with a name to conjure with is the Marguery at 270 Park Avenue. This is very different from the old Marguery on the boulevard in Paris, but it has that happy faculty of giving particular attention to each guest, a talent that requires a Parisian flair. The windows on all sides make an impression that is decidedly cheerful and restful at the same time, and no pleasanter vantage-point could be chosen for lunch than one of the tables overlooking Park Avenue. Everybody orders the famous hot canapé—a delicious concoction prepared right in front of one and made of fish on toast with a mysterious and fascinating sauce. As for the rest of the menu, it does not belie the beginning.

If one is looking for a friend—or, possibly, anxious to look at a celebrity —, nine chances out of ten, the Colony, at 667 Madison Avenue, will prove a happy hunting-ground. Crowded and intimate, the personality of the Colony is due as much to the people who go there as to its excellent food. Some people always have certain tables reserved for them, and, between snatches of conversation, one catches glimpses of this or that person well known on the stage or in smart sporting circles, as well as very chic New Yorkers. One of the charms of this place is the way nearly every dish is prepared at the side of one's table.

(Continued on page 182)

Know the secret of keeping eyes forever young says Kathleen Mary Quinlan

IT is a quiet, restful place—the Kathleen Mary Quinlan Salon on Fifth Avenue. In this cool, inviting sanctum, New York's loveliest women congregate—to receive expert advice—to ask what they shall do to keep the rich, deep beauty of their eyes—to banish tell-tale wrinkles—to keep the eyelids firm and smooth—the lashes dark and silky. Kathleen Mary Quinlan interviews each of her clients personally—advises them according to their own peculiar needs. To everyone who visits her Salon Miss Quinlan says, "Daily bathing of the eyes is vitally important—and nourishing the fragile skin with Vah-Dah Eye Cream—and firming it with mild, refreshing Vah-Dah Eye Astringent." Kathleen Mary Quinlan was the pioneer among all beauty specialists in caring for the eyes. All her exquisite preparations—her fragrant lotions and rich creams—are made by her in her own sunny laboratory. Leading stores throughout the country carry Kathleen Mary Quinlan's preparations. Her delightful booklet, "Youth for Tired Eyes," will tell you all about them.

Quinlan Vah-Dah Eye Cream—a delicate cream made of flower and herb oils; of eggs and honey. $1.00, $2.00 a pot.

Quinlan Vah-Dah Eye Astringent—an extract of herb oils and tonic balsams, $3.00, $5.50 a bottle.

Eyelash Grower—Rare unguents and nourishing oils are combined in this delightful cream. $1.00 a pot.

Quinlan Eye Bath—a soothing, refreshing extract of herbs, skillfully blended. $1.00, $2.00 a bottle.

Quinlan Eye Packs—blended from healthful herbs and delicate flower extracts. A box of six, $2.00

Eye Shadow—a delicate cream in seven lovely shades of blue, brown, green and violet $1.50.

Quinlan Vanity—contains Eye Shadow, Lip-Paste, Rouge and Powder, $2.50.

Kathleen Mary Quinlan

SALON: 665 FIFTH AVENUE NEW YORK

The Envied Silhouettes Today

are often the result of

DAILY VIGILANCE *with a*

Health-O-Meter

Automatic Bathroom Scale

THE envied silhouettes are usually *earned* silhouettes, the rewards for daily watchfulness . . . generally with a Health-O-Meter.

One simply does not grow fat if one weighs daily. The alarming warning that a Health-O-Meter can give is like a "word to the wise" — sufficient. The realization that one is putting on weight *subconsciously* dulls the appetite so that one eats less until daily consultations with the Health-O-Meter show that the danger of overweight has passed.

While the Health-O-Meter is an invaluable aid in *subconscious weight control*, the Scientific Weight Control Course accompanying it will show you the most approved method for both reducing and taking off weight in spots.

Health-O-Meters are procurable at any leading department, drug, physicians' supply or hardware stores.

IN THE FAVORITE COLORS

Continental Scale Works
5703 S. Claremont Ave. Chicago, Ill.

LUNCHING À LA MODE

(Continued from page 180)

On the other side of Fifth Avenue, at 128 West Fifty-Second Street, is the Caviar, a narrow, stucco-walled restaurant, the mere mention of whose name brings a gleam to the eyes of epicures. As may be gathered, the caviar is one of the specialties of the house, and its service, with all the adjuncts of chopped egg, onion, *"blinis"* and the loved (or loathed) Russian sour cream, leaves nothing to be desired. Although the impulse is to make a meal off of the caviar alone, there are other dishes equally delicious of both the French and the Russian types. Try the duck, either with wild rice or oranges, or the borsch, or the smoked salmon, or any of the hors-d'œuvres, and speedily enrol yourself in the list of habitués. And the convenience of the location makes this particularly popular on matinée days, when the hum of voices almost equals that in the theatre.

Perhaps, a soothing atmosphere with delicious food and that unobtrusive service, which is perfection, is what one craves, and, in that case, a visit should be paid to the Passy, at 28 East Sixty-Third Street. Pale yellow walls shaded to orange and cushioned seats around the walls make this a pleasant environment for any meal, and there are many excellent specialties on the menu. Finnan-haddie in cream is served here as finnan-haddie was never served before—truly, a revelation, and, for those of Gallic tastes, there are mussels *marinière* and *escargots*. And for a delectable *entremets, cerises jubilées* may be recommended, a happy combination of ice-cream with cherries. But any choice is a good one here.

EAT AND BE AT PEACE

Another charming place where one may eat and talk and be at peace with the world is the Elysée, at 56 East Fifty-Fourth Street. And the wagon of hors-d'œuvres here is one of the most attractive imaginable. Particularly tempting are what look like gay little apples, but which are really balls of chicken or ham mousse dipped in tomato jelly. Besides this amusing specialty of the house, there are other excellent and appetizing dishes, and a single glimpse at the wagon of French pastries is sufficient to cancel all good resolutions on the subject of sweets! Several very pleasant rooms here make it easy to entertain privately, if one wishes.

A favourite place for luncheon with the business men and women of the neighbourhood is the Crillon, at 277 Park Avenue. The lively modern Austrian decorations are in keeping with the active, busy atmosphere of the restaurant, and the cosy alcoves are an aid to conversation. As might be expected, there is a nice choice of entrées and the hors-d'œuvres and fish dishes are deservedly popular here, too.

For generations, Sherry's establishments have always been beloved by New Yorkers and visitors, and their new restaurant at 695 Madison Avenue is in keeping with tradition. The pale green walls and mulberry hangings are true to the established Sherry colours, and, to lunch on the balcony, overlooking the colourful shop, is to enjoy one's meal in every sense of the word. Among the delights of Sherry's, the *croissant* rolls, such as appear on every breakfast tray in France, must be mentioned. The cold dishes and salads are as good to eat as they are dainty to look upon, and the ice-cream, of course, is superb. And few can leave without succumbing to the lure of the candies and amusing toys in the shop itself.

For a meal that is thoroughly French in every detail, Henri's at 40 West Forty-Sixth Street is well known. The whole spirit of the place suggests that it might well be on the avenue Victor-Hugo in Paris, for instance, and the food is correspondingly French. Onion soup, lobster paté Henri, the buffet of cold dishes embedded in ice, egg à la Pierre, fillet of sole Marguery, little strawberry tarts—one instinctively calls for "l'addition" rather than the check after a meal here. Nor should the little pastries, cakes, and typically French candies be forgotten, as they are worthy of the highest praise.

CLEANING YOUR PLATE

When small, were you admonished regularly at meal time to eat everything on your plate? If so, the childhood training will stand one in good stead at Marcell's, 142 West Forty-Ninth Street, where every table has a card saying, "Eat as much as you wish, but do not waste. Anything left on the plate will be charged for." A fixed price is paid here, and there is no need to order, as the waiters immediately begin passing dishes from which one may take as much or as little as one pleases. The procession (which includes twenty-eight dishes) is so tempting and so varied that the great danger is of overeating, and it becomes almost a game to leave nothing on the plate. The eggs Benedict, chicken à la King, veal with tuna sauce, the Italian dishes, and the salads are among the specialties, and one only regrets not having an appetite like Gargantua's.

But, perhaps, none of these restaurants are quite what one is seeking, and one has a famished male in tow who demands "food—regular men's food—just plain cooking." Then, we would suggest, as an amusing change, a visit to Billy the Oysterman's, at 7 East Twentieth Street. In a large old-fashioned room of a distinctly masculine flavour, one may experiment with unparalleled sea-food—the most enormous clam-juice cocktail imaginable, lobster stew à la Billy, and similar delicacies. Large man-size baked potatoes and individual deep-dish pies made of fresh fruit are other features of the menu here, which is of large proportions also.

As a final suggestion, we would remark that, after the theatre, Park and Tilford's new shop on the corner of Fifth Avenue and East Fifty-Seventh Street and Hicks at 675 Fifth Avenue are the two most popular resorts. And, on a Sunday afternoon, tea at the Plaza or the Ritz is as entertaining a way as any of passing the hours from five to seven. Another item to remember on Sunday is the concert dinner at the Vanderbilt Hotel, a series which are held from early in October until the middle of May, not the least of their joys being the French menus in the manner of those at Fouquet's and Armenonville.

The Grey Shadow of 35!

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Will it mar your beauty in the years ahead . . .

THE years between 20 and 35—those precious years when a woman's beauty is lost or heightened—what use are you making of them? Are you spending your beauty-time wisely—alloting some minutes each day to the care of your hair; or neglecting it completely—letting the color cells die and the drab shadow of greyness steal upon it?

Ogilvie Sisters have proven time and time again that premature greyness can be prevented. It requires simple, daily care. The scalp must be kept in healthy condition. The roots of the hair must be properly nourished; the millions of color cells thoroughly stimulated; the flow of tiny oil glands regulated.

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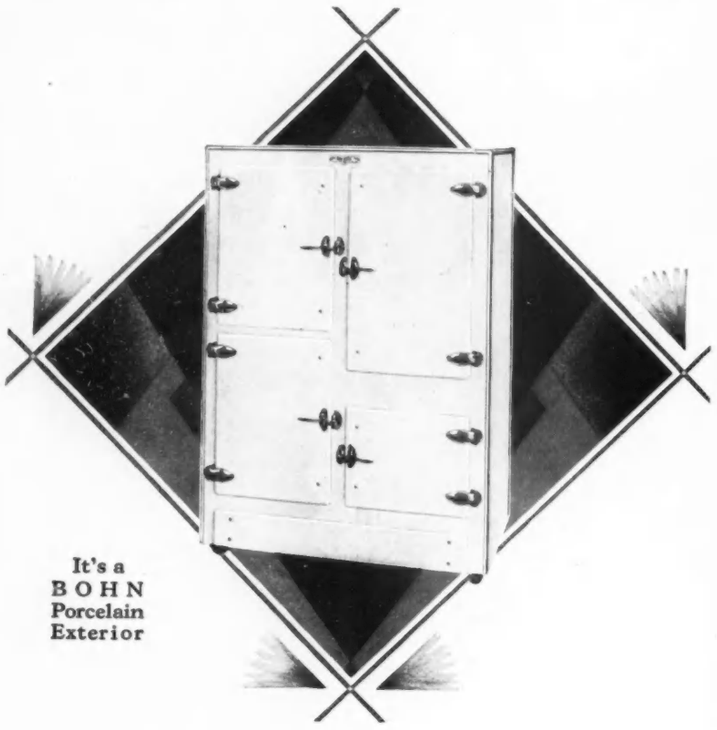

Install the electric unit of your choice in a BOHN *refrigerator.*

IT took thousands of hours of consideration and experiment to achieve the unrivaled sweetness which greets the eye today when one opens the doors of a BOHN pure white porcelain-lined refrigerator. And what refreshes the mind reacts pleasantly on the appetite.

Then it dawned on the minds of the makers that it was hardly fair to require people to open a door to be refreshed. Why not provide a definite feeling of security about food preservation by having refrigerators white as the driven snow, *within* and *without?*

This desire to guarantee the health and happiness of mankind and at the same time please the eye with an attractive article of furniture, culminated in the creation of the scientific, pure white BOHN porcelain enamel refrigerator.

BOHN *is the world's largest manufacturer of all-porcelain refrigerators.*

Bohn Refrigerator Company
Saint Paul, Minnesota
New York Chicago Boston

BOHN *SYPHON REFRIGERATOR*

SEEN ON THE STAGE

(Continued from page 150)

brought to the contemporary theatre—and Robert Sherwood made popular. But he labours so hard for it, makes the strain of doing it so obvious, that what laughter there is is at the author's expense.

The scheme of the play is itself immature. The Alexander it depicts would never have written his name in italics in history, and the Aristotle (played reverently by A. E. Anson) suggests the great philosopher about as much as Dempsey suggests Atlas. Darius, the Persian King, loses to Alexander because he believes the unsubstantiated statement of a Greek prisoner! The whole structure rests on such absurdly insecure foundations.

The sole performance of the evening worthy of serious consideration is that of Jessie Royce Landis as Statira, wife of Darius. She bestows upon the rôle charm, humour, and a delicate dramatic feeling. Her acting and Jo Milziner's settings—they constitute the only excuse for "Young Alexander."

"TROIS JEUNES FILLES NUES"

THE "Modern French Musical Comedy Company" opened its season at Jolson's with "Trois Jeunes Filles Nues" modestly rendered into English as "Three Young Maids from the Folies-Bergère." The company bears the stamp of the provinces—of Grenoble, Rouen, Marseilles—and does nothing to cast suspicion on the genuineness of the stamp. The very maturity of the *jeunes filles* and the Chestertonian rotundity of the comedians help in authenticating the stamp—provincial in every way, shape, and form—which should be a sufficient description of any musical comedy organization.

"THE EARTH BETWEEN"

THE Provincetown Playhouse these days resembles a dingy home once gay with growing children, now deserted by them. Since the Big World claimed O'Neill, the theatre has been without a *raison d'être*. Every once in a while, it reaches out for another child to foster—Paul Green, Cummings—, but always discovers it is too weak to go through with the gesture, or the child is too weak. So the Provincetown lives—if such an existence can be called living—almost entirely on its memories.

Its most recent gesture towards life, a heavy tragedy by Virgil Geddes, should never have been made, or, if made, last of all at the Provincetown. For no clear reason called "The Earth Between," this attempt by Geddes at the Grand Manner is chopped up into eight scenes, some of them only a couple of minutes long, one or two telling nothing whatsoever that the preceding action has not told or the succeeding scene will not reveal. Each change of scene on the tiny, meagrely equipped Provincetown stage requires an inordinate amount of time and clatter, and Geddes demands six complete changes. Thus, the evening resolves itself into long spaces of scene-shifting, punctuated by brief moments of drama.

As a forepiece to "The Earth Between," the directors of the Provincetown have exhumed O'Neill's "Before Breakfast," a monologue of the wife who nags her poet husband until he kills himself. The piece might be effective did it not go to such lengths to keep the husband off-stage and silent—far too much energy is expended on that, the only reward being elaborate manœuvring, which makes for artificiality. Mary Blair plays the wife fluently.

A FORTNIGHT that provided distressingly meagre theatrical fare—both in quantity and in quality—has been redeemed, made memorable, perhaps, by the importation from London of a telling tragedy of the War. Before attempting to describe it and its effectiveness, however, a few words about the habits of the groups that assemble these evenings in the playhouses will be apropos since those habits result in behaviour especially objectionable when exercised on a drama as fine as "Journey's End."

"THE BLACK CROOK"

THE passion for organization, which so effectually controls our time, has captured theatre audiences. They do not get together and lay out a set of rules in the fashion of the various branches of society, political, industrial, financial, and social, but their organization is quite as potent and much more discouraging. Some one sounds the réveille, the thousand patrons respond automatically as one. When the Morley, Throckmorton, Milliken, Gribble combination's revival of Dion Boucicault's "After Dark or Neither Maid, Wife, nor Widow" first drew adventurers to Hoboken, they went in the same spirit that animates the crowd at a Coney Island festival; they identified themselves gaily with the quaint, exaggerated emotions of the characters on the stage—hissed the villain, bravoed the hero, cheered the drunkard who puts from him forever the ruinous bottle. Such spontaneous outbursts being all but unique, the affair became a rare lark. Tales of the audience's antics grew rapidly; there was a rush for the subway and the ferries, the proprietors of the Hoboken restaurants wiped their eyes in amazement as they counted their sudden profits; at the clubs and agencies, dollar and a half tickets sold for eight dollars. Going over the river became distinctly the smart thing to do: it provided a large part of New York's conversation.

With "After Dark" filling the Rialto Theatre to capacity at every performance, the same Hoboken Theatrical Company leased the Lyric and presented on its stage "The Renowned Magical and Spectacular Drama, 'The Black Crook'," which, because the ladies of the ensemble exhibited themselves in the dazzling glare of the gaslights clad only in tights and padded trunks, so shocked and intrigued another generation.

What "The Black Crook" may be like can not be ascertained from this production because of the people out front. Their conduct converts it into a soi-disant entertainment in which the action and noises in the "house" are more or less illustrated in pantomime on the stage. The patrons are violently determined to participate—by hissing, stamping, shouting, singing, cheering, booing, yowling, ululating, they drown completely the lines spoken and sung by the actors. And, unlike the noises at the early performances of "After Dark," these all come without the faintest suggestion of spontaneity, with no consideration whatsoever for those who made the long journey to hear the words and the music, who took the trip to enjoy the show, not the intemperate antics of a large group of New Yorkers intent on being uproarious for a few hours whatever the irritation to others. They evidently regard the happenings on the stage merely as cues for their unruly outbursts, for the wild play of their released

(Continued on page 186)

Colors as fast as the fabric is long wearing

YOU will grow enthusiastic over these exquisite colored sheets and pillow cases. The dainty pastel shades are truly fascinating; but what's more, *the colors are fast to light and laundering.*

You can add that finishing touch of color to your bedrooms with assurance that your sheets will *wear* long, through many washings, and retain all their original softness and beauty of color.

For *generations* the Utica and Mohawk labels with their guarantee for never-varying high quality, have been the sterling marks for millions of housewives. Today, as ever—with colored sheets as with white—these labels are your best protection in the purchase of sheets and pillow cases.

Both Utica and Mohawk brands are made in white with colored hems, called "Tintedge." The pillow cases are made *with two hems in color*, for single beds, and with one hem colored, for double beds. Both brands are also made in solid colors, with cases to match, called "Tintall."

There is a choice of five beautiful shades; Rose-bud Pink, Cornflower Blue, Golden Maize, Jade Green and a Lovely Lavender—in addition to the regular all white.

You can purchase them separately or in sets in stunning gift boxes; two pillow cases, or one sheet and two cases, or two sheets and two cases. A most enduring and yet dainty gift. *Moderately priced.*

By all means see them at your dealer's. Ask for them by name and *look for the label.*

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Fill in and mail coupon for free color samples and illustrated booklet on correct bed-making. For fifty cents we'll also send a four-piece oblong, hemstitched luncheon set made of Utica white sheeting; or two pieces for twenty-five cents.

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INSTINCTIVELY, women of taste are attracted to the Dodge Brothers Senior. For here is a motor car of such distinction that it instantly becomes as much a part of their personal background as their homes, their wardrobes and their hobbies. Dodge Brothers and Chrysler Motors have given their combined best to its creation. Graceful style has been smartly adapted to big-car spaciousness. The same studied care has been devoted to every small nicety of appointment as to the larger luxuries of equipment. Hence, every mood and manner of the Dodge Brothers Senior enhances natural feminine charm, contributing poise and peace-of-mind. And, not to be overlooked as a most welcome attraction are its new lower prices.

NEW LOWER PRICES: $1495 TO $1595 F.O.B. DETROIT
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THE SENIOR SEDAN *(wire wheels extra)*

6 minutes *before* breakfast

for BEAUTY-HEALTH-YOUTH!

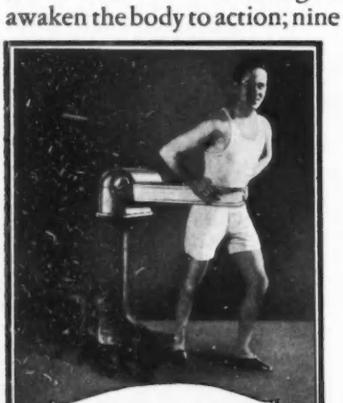
OUT of bed! Into the belt! Feel the Health Builder's deep massage awaken every capillary to new activity. Your eyes sparkle; your complexion glows, extra weight melts away—your spirits soar with radiant health and vigor.

Just six minutes before breakfast—that's all—to tone the heaviest muscles; to arouse the deep-lying organs; to regulate proper elimination; to *normalize* the figure!

So Pleasant—So Beneficial!

Six minutes in the morning to awaken the body to action; nine minutes at night to refresh you—to banish the day's fatigue; to fit you for sound, restful sleep. Just fifteen minutes a day of pleasurable, effortless exercise—for health, beauty, youth!

And only the Battle Creek Health Builder, the invention of an eminent physician, insures correct massage and manipulation—for it alone is synchronized to the normal nerve impulses. And because the exercise you receive is medically and scientifically correct, fatigue and *nerve-jar* are unknown!



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"Health and Beauty in 15 Minutes a Day"—our new Free book—tells a vitally interesting story. In it you will find the secrets of new health! new beauty! Send for your copy now—TODAY!

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Good news for people who are underweight! The Battle Creek Health Builder, by means of gentle manipulation and exercise, may be used to build up the tissues and aid in normalizing body weight to health standards.

The BATTLE CREEK Health Builder *Keeps You Fit!*

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Without obligation, send me the FREE book, "Health and Beauty", with home exercise treatments. I am interested in ☐ Beauty development through better health ☐ Reducing excess fat ☐ Increasing my weight.

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SEEN ON THE STAGE

(Continued from page 184)

inhibitions. They probably have not been rehearsed, but they act like it, all do the same thing at the same time as though responding to an officer's commands or a cheer leader's gesticulations. Indeed, they give a good imitation of the boisterous element among college boys when the game is deep in the final quarter with the score a tie and flasks empty.

It brings to mind the story of the devil walking up Fifth Avenue one afternoon with a friend chatting of this and that. A pile of the truth had been collected in front of the Public Library. As the two approached, a man stole a bit of the truth and ran down Forty-Second Street. The devil appeared oblivious. Startled, the friend asked: "Did you see that?" "Certainly," said the devil. "He stole some truth!" "I know it." "If he gets away with it, won't your business be ruined?" "Oh, yes." "Aren't you going to do something about it?" The devil yawned. "I'll tempt him to organize it."

As a result of this organized, unrelenting endeavour to have fun and to be funny on the part of the majority of those who have paid to be entertained, practically all of what transpires on the stage is lost. The small minority gets merely a species of Drury Lane pantomime, never particularly adroit, nearly always unnecessarily crude. The sole reward for venturing over the river now is the pleasure one derives from seeing his fellows make fools of themselves, if one happens to be the kind who can derive pleasure from such an exhibition.

From the slight evidence available, the producers have not approached their task in the same sane spirit that directed the plans for their production of "After Dark." In that, their intention—admirably carried out—was to present the old play as nearly in the way it was performed originally as they could manage, in order that the customs, manners, morals, flamboyance, rhetoric of two generations ago might, by their dissimilarity to ours, evoke their own hilarity. Mugging, unnatural underscoring, "playing to the audience" were scrupulously barred.

There is very little of such things in "The Black Crook." But, also, there is very little attempt to recreate the esprit, the oddities, and the method of the original production. All ladies in those days were tightly corseted, had been for a long enough time for the female form divine to have become reformed—exceedingly small waist, large flaring hips. Such artificial figures in tights would seem irresistibly comic to this generation accustomed to free, easy, straight up and down, natural lines. The producers have selected girls with free, easy, straight up and down, natural lines. They provide no incentive to laughter; from them we get not the slightest suggestion of what shocked our ancestors.

"The Black Crook" in itself has no particular value either as drama, magic, or spectacle, so, without some such comic contrast, the *raison d'être* for its revival disappears. The reprint of the original playbill furnishes a hint of what it might have been: "Ballet de l'Eau Splendide," "Illuminated Gardens of Wolfenstein by Moonlight," "Grand Manœuvre des Amazons by Ladies of the Ballet and Dancing Ensemble Led by Radiana Pazmor and the Beautiful Amazons," "Thrilling Tableau! Stalacta Triumphant! 'Put Up Your Swords. You Are Helpless Against the Power of Love.'" "Grand Triple Sword Combat!" "The Forest Aflame! 'A Grand and Comprehensive Conflagration.'" "Scene 7—Greppo Solus. 'Oh, Lord! Oh, Lord! I Want to Go Home!'" "Scene 8—Pandemonium. Zomiel in Counsel. 'Who Plays the Laggard?' Duet 'How Stands the Total?' Hertzog Is Dashed into the Flaming Chasm." "Scene 9—Grand and Elaborate Transformation Scene! 1. Wine. 2. Women. 3. Song. 4. Prosperity. The Triumph of the Power of Love."

That is practically the only delightful thing in the whole revival, and one could read that at home with more satisfaction and infinitely less discomfort. Possibly, however, if the lines, the lyrics, and the music could be heard, this harsh opinion would have to be moderated. We have Christopher Morley's word for it. "Broadway has blown itself up," he says. "The term no longer has any artistic significance. 'Straight from Broadway' doesn't mean a thing, except possibly a slight depreciation. But say to Boston or New York 'Straight from Hoboken,' and they'll want it."

With that, there will be wide-spread disagreement. But he goes on: "The patrons imagine that, by their booing, hissing, and shouting, they are showing their superiority to the play. 'The Black Crook' is as lovely as an old valentine. When people drown it out, they are depriving themselves of something lovely. But most people are created to miss lovely things, so they are just fulfilling their destiny." With that final sentence, we find ourselves in complete accord. The distress caused drama lovers by the behaviour of the audiences that assemble in Hoboken provides ample proof.

"JOURNEY'S END"

THE carryings-on of the people who crowd the Henry Miller Theatre at every performance of "Journey's End," while usual, genuine, and much less flagrant than in Hoboken, are still extremely irritating at times. This, the most authentic and the most moving of the War plays to date, portrays, with the simplicity of genius, the actions and reactions of a group of English infantry officers in a dugout before Saint Quentin during that terrible March of '18. The War itself is the protagonist. R. C. Sherriff, the author, who was a mere lad when he served in France—he is scarcely over thirty now—, has caught the truth about heroism, a truth that practically all writers either ignore or have not discovered: that only those without imagination can be without fear. He knows, too, that the fear of what lies behind is greater than the fear of what stands in front. So they go on, the soldiers, but with little or none of the heroics the literature of wars and warriors indulges in. By resorting to elaborate, arduous subterfuge, the characters manage to ignore the War most of the time; the rest of the time, they labour seriously to treat it flippantly. All of which sharpens the pain—and it proves the psychological truth of Pagliacci, too.

Young Captain Stanhope has taken no leaves. The unrelieved strain, resulting in a nervousness nearly hysterical, he alleviates somewhat by drinking heavily. Because he loves Miss Raleigh, he has refused to go home on leave; she must not see the ravages of too much liquor. Her brother, who is about four years younger than Stanhope and has a schoolboy crush on him, connives to get assigned to his idol's outfit. That infuriates Stanhope—he fancies his elaborate schemes to keep the girl from finding out will fall to pieces; he

(Continued on page 188)

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(The Free Test Curl will prove it)

The non-metallic fully insulated Frigidine heater

ONE of the greatest reasons for the world-wide popularity of the Frigidine Method of Permanent Waving is elimination of discomfort. No excessive heat can reach the scalp. All the heat is within the non-metallic heater. The outside is never hot.

Not only does this provide perfect comfort, but it creates a more beautiful and natural wave, with safety. Your hair will remain in the heaters for a shorter time; the heat is never sufficient to injure it in any way. Your curls are never exposed to dry heat. Women who have experienced many permanent waves say that one of the most remarkable features of Frigidine is that it seems to improve the condition of the hair—adding new life and lustre.

The finest hairdressers in all parts of the world are equipped to give you the complete Frigidine Permanent Wave. Ask for a free test curl, which consists of waving a single strand of hair. This demonstrates conclusively the comfort of the method and beauty of the wave.

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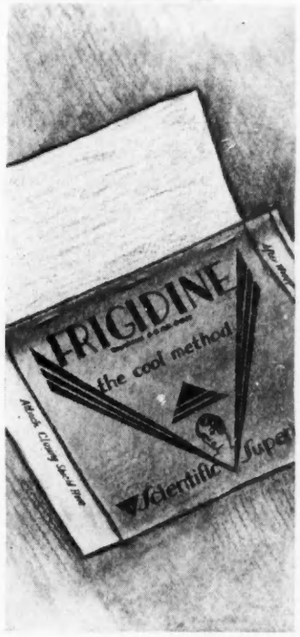

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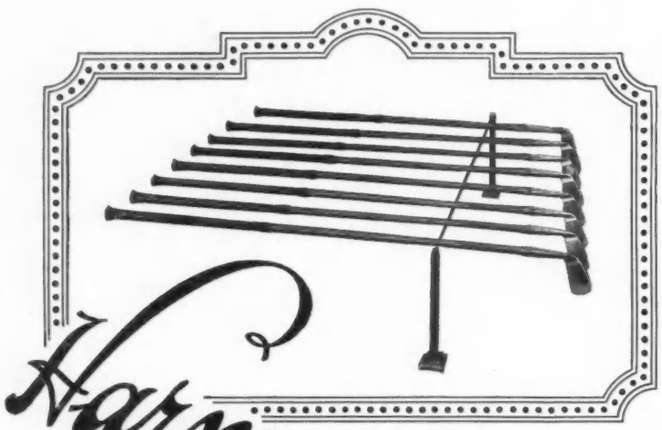

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MACGREGOR *Harmonized* Sets represent more than just a "matching" by eye, or "feel," or weight, or length, or loft, or lie.

These *Harmonized* Sets are built in definite *mathematical* relationship. They represent the triumph of the craftsman's art in Golf Club construction.

Harmonized Sets help your shots to flow with the easy rhythm of perfect poetry! No longer need you adjust yourself to different positions trying for the "feel" of your various clubs. They'll all have the same "feel" now . . . the same *balance* . . . the same *swinging weight* . . . built with the delicate balance of a watch.

THE CRAWFORD, McGREGOR & CANBY COMPANY

Established 1829 • • • Dayton, Ohio

MACGREGOR

COURSE-TESTED (MACGREGOR DAYTON, O.) GOLF CLUBS

SEEN ON THE STAGE

(Continued from page 186)

is sure the brother will write her the facts. He orders all letters to be rigidly censored. And, against the plea of Lieutenant (Uncle) Osborne, a schoolmaster, he reads the lad's first letter home—it praises the Captain highly, contains no word about his weakness.

Stanhope, suffused with shame at his unwarranted suspicions, is ordered by the Colonel to send out a party on what stands every chance of being a fatal raid, and the superior officer commands the Captain to put "Uncle" Osborne and young Raleigh in charge of the expedition. The scene between these two while they are waiting for the few minutes to pass before they start is profoundly affecting. They carefully avoid referring to what they are in for, try hard to jest, to banter, to make conversation about anything else—their eyes all the time fastened on the clock. Subject after subject issues forth and dies. Finally, "Uncle" quotes *Alice in Wonderland*, a copy of which he always carries with him. His recitation of the rippling lines of "The Walrus and the Carpenter" to hold the lad's thoughts and his own away from reality makes one of the most moving moments in drama—creates that fine, rare elevation which startles like a sudden illumination and is composed of tenderness, simplicity, a flashing perception of a kind of innate nobility undreamed of before, and a piercing pain that lingers long after the sting has passed. "Uncle" does not return from the raid. You picture him lying mangled in No Man's Land, the copy of Lewis Carroll's masterpiece warped with blood.

Early in the play, Second Lieutenant Hibbert complains of neuralgia. Captain Stanhope, convinced that the neuralgia is but a camouflage for a funk, refuses to grant Hibbert sick-leave and, without mincing words, tells him what he thinks of one who would try to duck his duty and in such a feeble manner. His indignation spiced with wrath reduces Hibbert to a whimpering penitent; it also shows him how futile his gesture would be were it successful—how he would be regarded at home. The doctors would not let him stay in a hospital, and would he dare walk the streets well and in safety when all other healthy men of his age were risking their lives? The completely subdued Lieutenant thanks his officer in a neat speech and slinks into an adjoining dugout.

As he vanishes, the audience in Forty-Third Street, like the ones in Hoboken, acts as though organized—it pounces upon the slight suggestion of heroics to applaud. And thus effectually breaks the spell of the scene, cheapens it immeasurably.

Before the play opens and all during its course, the rumble of the artillery all along the line, punctuated by the sharp, deafening detonations of shells near-by, is heard. In spite of that, because the first curtain rises on an officer drying his feet in a comic fashion and several humorous lines are spoken, the audience laughs at every opportunity and in many cases creates its own opportunities. They are not nervous laughs either. Because the author has shown us men in war feeling the tragedy of it, but not frowning, because he gives us the reality—the veneer of casualness that covers terror after a while like a protective skin—because of that approach, the audience seemingly fails to detect the tragedy. Since the play begins with a laugh, it must be comedy regardless of the war and the several sad incidents it occasions. Some one remarked when the laughter had less justification than usual: "So soon forgot," and his companion corrected him with "Never known."

"Journey's End" was not written with the manager in mind; the absence of theatricality and the pulsing sincerity of every line attest to that. No phrase of bitterness enters into it. It reveals truthfully the tragedy of war and the scalding hurt it inflicts on the participants. Sherriff has realized that such a cosmic calamity needs no heightening, that even cosmic calamities do not change human nature. Nor do they alter fundamentally the normal manifestations. So the men of the play—no woman appears in it—converse and conduct themselves much like gentlemen who have strolled into a pub. Which, I repeat, accentuates the ominous background tremendously.

Gilbert Miller has brought over an all-English company for "Journey's End." All the members of the cast are capable, although Colin Keith-Johnston overstresses Stanhope frequently, Derek Williams gives a minimum of colour to young Raleigh, the Hibbert of Jack Hawkins is too negative, but the responsibility for that rests on the author. Henry Wenman, as the hungry Trotter, extracts everything from his rôle. The Lieutenant Osborne of Leon Quartermaine is practically perfect.

Paris is to see the drama soon. And Berlin!

"SECURITY"

MARGARET ANGLIN has returned to town in a ramshackle, florid vehicle called "Security."

"THE LADY FROM THE SEA"

BLANCHE YURKA as Ellida Wangel in her third try at Ibsen this season, "The Lady from the Sea," is no better than she was as Hedda Gabler. This play can not compare with that—it belongs far down on the list of the lesser Ibsen dramas. Even though the play had quality, it would not be discernible in the production of the Actors' Theatre at the Bijou.

VICTOR CHENKIN

ALTHOUGH his engagement was for but a single week, so he will be gone long before this appears, Victor Chenkin, billed as "the internationally renowned artist," renders the songs of several races in their own tongues with such ease, *esprit*, nice appreciation, contagious enthusiasm that his work should be recorded in these pages. Italian songs, songs of the Caucasus, Jewish Chasidic songs, Ukrainian songs, gipsy songs—he is equally at home with all. He gives to each its racial tinge; he leaps without effort from languorous Italian melodies to the semibarbarous musical ejaculations of the Near-Eastern tribes. And his mastery of make-up and of pantomime matches his other gift. He is a Ruth Draper in his fashion—as accomplished in his way as she in hers.

"INDISCRETION"

OF Myron Fagan's "Indiscretion," produced by himself with Minna Gombell featured, the less said the kinder. When it fails to bore, it becomes comic—quite unintentionally.

FILM
A Dangerous Coating
That robs teeth of their whiteness

A way to remove it that quickly restores brilliance. Film, it is agreed, also fosters serious tooth and gum disorders. Please accept free 10-day supply.

THERE is a scientific way to keep teeth white and brilliant. A way science itself evolved, to safeguard better against the commoner tooth and gum diseases, including pyorrhea. A way that polishes enamel.

The source of discolored teeth is a sticky, dingy film. Film, too, is the source of serious dental troubles. Science knows this—thus the approved method today of protecting teeth is by removing film. A special dentifrice called Pepsodent has been compounded with that as its sole purpose.

You may receive a 10 days' supply to try. Just send the coupon for your free tube today.

You must fight film

Feel for film with your tongue—a slippery, viscous coating. Food and smoking stain that film. Germs by the millions breed in it . . . germs of many different kinds.

Film hardens into tartar. And germs with tartar are the chief cause of pyorrhea. Film is also the basis of decay.

The special way to remove it

Ordinary brushing ways are not successful. You must employ the scientific method that first curdles film. Light brushing then can easily remove it in safety to enamel. Old ways may be discarded.

As children's teeth appear you marvel at their whiteness. Yours may once again regain that color. May take on a brilliance that is actually amazing. Lustreless, dull teeth are known to be unnatural.

Test FREE for 10 days

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Get a full-size tube wherever dentifrices are sold, or send coupon below to nearest address for free 10-day tube to try.

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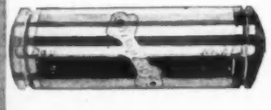
inspires the JEWELLED lipstick case

Fresh from the Champs-Élysées came the inspiration for these stunning new JEWELLED Kissproof Lipstick Cases cut from gorgeous Catalin Stone.

Such sparkling colors! Jade greens .. Sunset reds .. Canary yellows .. Enough fashionable colors to add an accent of beauty to EVERY ensemble.

Trig styles, too. And lipstick shapes, sizes and shades to satisfy every whim—each a genuine Kissproof—as permanent as the day is long.

You simply must see the complete assortment at your favorite toilet goods counter. You'll find a PERSONAL lipstick in the style, color, size, shape and shade that YOUR lipstick should be.



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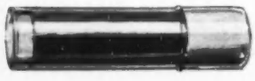
In one end the perfect shade for daytime. In the other a more brilliant shade for evening. Cases in Mauve, Jade Green, Coral and Canary 1.00



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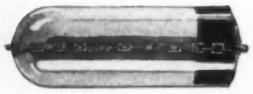
A striking combination of gold covered with genuine red LEATHER. Lipstick shades: light, medium, dark 75



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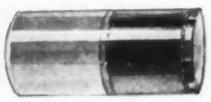
Just remove the cap and the lipstick comes out itself. Lipstick shades: light, medium, dark. Cases in Salmon, Canary, Robin's Egg Blue and Jade . . 1.00



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Large size for those who prefer this type. Lipstick shades: light, medium, dark. Cases in Canary, Green and Black, Ebony and Sunset Red 50

The NEW Lipsticks by

KISSPROOF

CUT FROM GORGEOUS CATALIN STONE IN MYRIAD COLORS

THE AGNÈS TURBAN

When the little hood appears in the evening, it is in black satin, with the ear-laps lined in white

(Upper left) Here is shown the soft draping of the crown and flaps, when the ends are tied in back

(Upper right) This version of the hat shows it in black felt, to be worn with an afternoon dress

(Above) En route in a motor, the evening coiffure is protected by this hat, with the flaps tied

THE four sketches above give a very limited idea of the possibilities of Madame Agnès's new hat called "Agnès." It is one of the most amazing exponents of the recent tendency, which the modistes are giving their hats, toward a suppleness so pliable, so completely devoid of any rigidity, that the ultimate shape of the hat is defined only after it is on the head and draped and pulled into a silhouette that is suited to one's costume or mood.

While at Saint Moritz, Madame Agnès found it extremely unpleasant to go out in the evening with her head uncovered—it was cold, the wind blew her coiffure into mad disorder. So, originally, she made this little hood in black satin, lined with white satin. In its natural state, it is a plastic affair with a round crown and low ear-flaps, which release into long, narrow bands. She wore it with the flaps pulled down under the chin and the ends tied in a bow (as two drawings), and, when she arrived at wherever she was going, it was folded up and neatly tucked into her escort's pocket.

Then, on her return to Paris, she experimented with it in other materials until it seems that, with this hat, in its various versions of fabrics, there need be no other in one's wardrobe. The two upper drawings show the hat as it appears in black felt, when worn with a formal afternoon dress. Here, the ear-flaps are lifted upward and slightly draped over the crown, their ends tying firmly at the back of the neck. Another version of it for evening, in black satin with the ear-flaps lined in white, is similar, in its embryonic state, to the two lower drawings. However, instead of tying in front, the bands are crossed under the chin and looped in a tight bow in back, pulling the ear-flaps flat against the head and giving the extremely flattering and unusual effect of a nun's coif.

For motoring, the little hat is made of beige suède, and, for sports, with a tennis or sleeveless sports dress, of crêpe de Chine, and both are worn in the same practical, unhindering way—with the flaps crossed in back and the ends pulled tightly up on the head and knotted above the forehead, like a turban.

Scoring below the line—

NOTE, if you will, the feet of the lady on the right. If the truth be told, her slippers are as diverting as her conversation—if anything, a shade more irreproachably correct than her Bridge. They are something quite new—Daniel Green "Bridge Slippers"—a creation destined to score heavily through doubled and redoubled admiration.

These new Bridge slippers are as beautifully styled and made as Daniel Green boudoir slippers. They will be seen—and admired—under the very smartest card tables and tea-tables because they are neither too formal nor too intimate, but gay, decorative and comfortable.

In gay brocades, daring colors or chaste black satin, they await you at your favorite store, as do Daniel Green mules and boudoir slippers in tantalizing variety.

(At right) A striking embroidered one-strap. Harmonizes with many costumes and has a wide variety of uses.

(At left) This new Hostess slipper is charmingly different. In bright leather with Paisley brocade insert, it is vibrant with color.

Daniel Green Slippers are priced from $2.50 to $6.50 and up to $15.00.

DANIEL GREEN FELT SHOE CO.
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47 Years of Making Fine Slippers for Men, Women and Children

Daniel Green Comfy Slippers

Duo-Sette

The Lily of France Duo-Sette brings you youth's high curved busts, youth's slender waist, the firm, flat hips of girlhood! You'd never dream—until you see your figure in a Duo-Sette—that such soft, lovely fabrics could persuade the flesh into such alluring, fashionable lines! Almost any quality store will be glad to fit you.

Lily of France

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2 beauty mistakes *ended*

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Old cloths no longer need menace beauty by carrying germs.

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Towels aren't made to absorb grease and oil. Old pieces of cloth breed germs and infection. Powder, rouge, the day's dirt and dust gather in your pores. Unless they are lifted out, blackheads, pimples, sallowness ruin your complexion.

Kleenex is fresh, dainty, lovely. You use it once, then toss it away like paper. And it costs so little—try it. Buy a package today at any toilet goods counter.

Kleenex Company, Lake-Michigan Bld., Chicago, Illinois. Please send sample to

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Kleenex

Cleansing Tissues

VOGUE'S PARIS WIRE

(Continued from page 79)

countable for this. This winter, although the smart women who have villas here are to be seen as usual, the crowd in general is anything but smart. However, there is just enough of the smart crowd to make Cannes continue interesting.

• There are two types of coats that are classic for resort wear in early spring. The full-length, navy-blue, double-breasted coat with a flat tailored collar and trimmed with brass buttons, and another, like this, in white, with either white bone buttons or brass buttons. These coats are always in a very loosely woven homespun, tweed, or novelty woollen. There are also many full-length coats of jersey, and Chanel's long coat of novelty striped jersey worn over a plain crêpella dress has appeared several times.

• One is impressed immediately by the amount of *yellow* that is worn, and were it not for the fact that it is overpopular, and that there is much, too much of it, some of the costumes would be very lovely, indeed. But when women who should never wear yellow come out in ghastly shades of chartreuse, canary, and mustard, one can only turn away in dismay. All-yellow costumes are best when the yellow is in soft maize or banana shades with, perhaps, a touch of brown on the hat. Yellow is also combined with brown, white, black, or other shades of yellow. It is used as trimming with dark brown (such as the stripes in a jersey sweater), with navy-blue (such as a yellow blouse with a navy-blue costume), with beige (such as a brown-and-yellow sweater with an all-beige costume), and in the popular colour combination of beige, brown, and yellow.

• As Vogue predicted in the Biarritz article in the November 10, 1928 issue, white with another colour or combined with two or three other colours is always smartest. For the Riviera, particularly, or for any seaside resort, because it is the most logical, white with navy-blue is by far the smartest. White with black for any other resort is, perhaps, even better and certainly ultrachic. White with brown is another chic colour combination. White with two shades of blue and a bit of black is smart and especially good for older women or women with white hair. White with yellow as already mentioned, with yellow and brown, with bright green and black, and with soft shades of green is seen. As always, many women wear turquoise or light blues, with white. It is not ultrachic, but it is very becoming to certain women, and they will always continue to wear it.

• The tricolour—that is, white combined with red and blue—is still going strong, but it looks as though navy-blue with red, or red costumes with a bit of navy-blue, would be more popular.

• There is much dark brown with beige, in a two-piece jersey cardigan and skirt costume with a Chanel striped sweater in yellow and beige, and a great deal of beige, as always, either worn alone or with brown.

• With white, the hats are of white felt with a grosgrain band the same colour as the colour introduced in the costume. The hats may be classed in four general types: a felt cloche with a slightly rolled brim over one eye and trimmed with a grosgrain band, a felt cloche with both the brim and the crown horizontally pleated to pull up the brim over one eye, a cloche shape with a very short brim high over one eye and the crown draped at each side, and the Reboux skull-cap cut straight over the brow, fitted tightly to the head, with an ear-flap longer at one side.

• Although there are many of the usual, tight-fitting cloches with short front brims, low at the back, most of the crowns are given interest by a short, pressed pleat either across the side or the back, either vertically or horizontally.

• The two or three coloured grosgrain ribbons on hats are still smart, although the felt hats that are in the darkest tone of the costumes with the ribbon of the lightest or brightest colour seem newer.

• White, red, or navy-blue berets are worn occasionally with tennis and yachting costumes.

• Among the many scarfs worn, the Chanel scarf is undoubtedly the most popular of all. The Reboux scarf of crêpe de Chine in two or three or even four different colours is exceedingly popular, as well. It is usually long and narrow and cut on the bias. The triangular or mouchoir scarf is less popular, although many women continue to wear it.

• The long narrow jersey scarf from Patou that has stripes *dégradé* in size is also smart. These are usually in white with the stripes in the colours of the costume.

• A multicoloured scarf of crêpe de Chine worn with white costumes is ultrachic.

• Bags are soft, pliable, and frameless. They are invariably of the envelope type, square or rectangular with a very short or half-length straight-across flap. Those of woven white leather are very smart and are carried a great deal with white. White or natural coloured box calf bags are also seen. When colour is worn with white, the bag often is of fine woven leather in white mixed with the colours of the costume. Many envelope bags made of white calfskin are carried.

• With coloured costumes, brown or beige box calf or pigskin bags are carried, and black box calf bags with black costumes. There are jersey bags with stitched jersey handles to match Chanel scarfs, and some tweed bags are seen with tweed costumes. Lizard of the same colour as the costume and also in pale beige is used for bags.

• White washable antelope pull-on gloves are worn always with white, black, or the light coloured, summery type of costume. Beige antelope gloves with beige and brown costumes.

• The white buckskin shoe trimmed with tan or brown calf is absolutely classic and is practically always worn with all costumes except those trimmed in black. When black and white is worn, the shoe is always of white buckskin trimmed with black patent leather. As for the models themselves, the pump with a medium high solid leather heel is the smartest. There is a new version of this model made by Greco that is a great success. Next in favour is the pump with one strap. The low-cut Oxfords with three eyelets come next. A one-strap pump of water-snake in beige or soft brown is often worn with beige and brown. Plain white buckskin with broguing is seen in pumps, one-strap pumps, and Oxfords. Also, a shoe of white buckskin and navy-blue calf is worn with tricoloured, navy-blue and white, and navy-blue and red costumes.

• No bare legs as yet, of course, but there is every indication that the bare sunburned legs will be seen more than ever this summer. Extremely dark sunburn-beige stockings are worn a great deal with white costumes only. They are very much darker than usual, and, at a distance, the legs look as

(Continued on page 194)

ENGAGEMENTS!

SHE'S just accepted him! . . . and now begin those hectic weeks that always precede a wedding. Excitement, confusion, questions and *more* questions! Should the groom's parents call on the bride's first, or vice versa? Do you know that "showers" are *not* given by smart people? Announcements . . . how to make them, how not to make them. The trousseau . . . what it should contain. Wedding presents . . . receiving and acknowledging them with the least amount of confusion.

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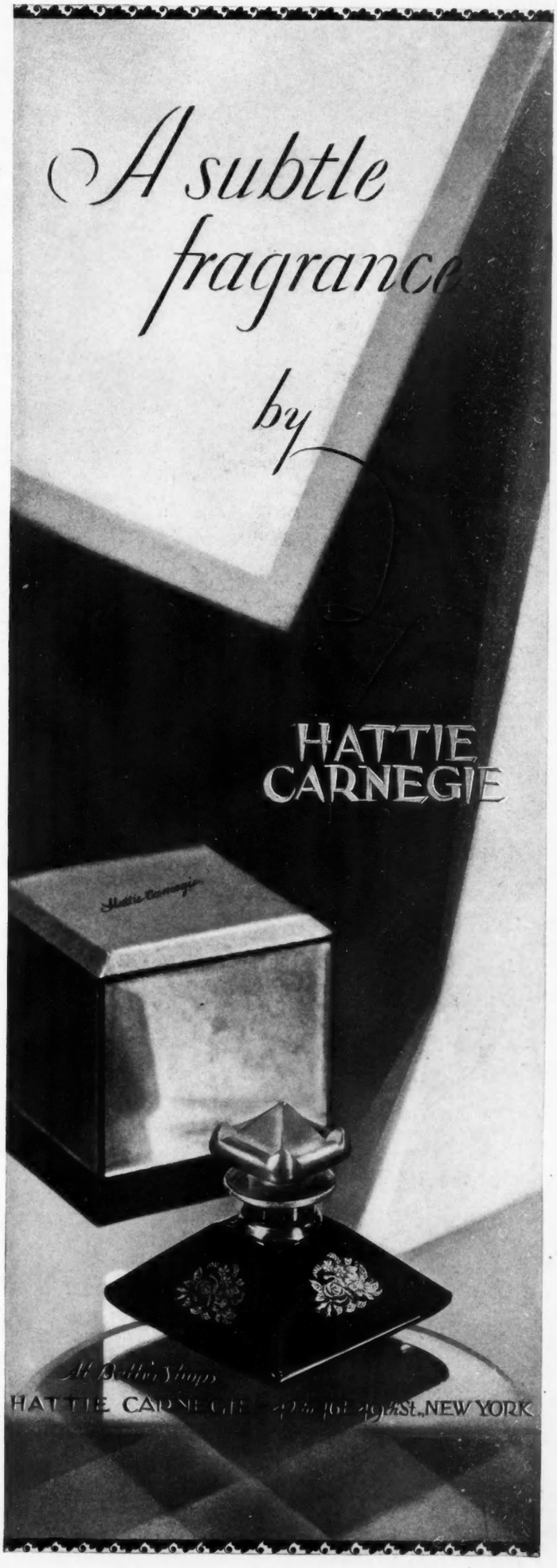

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VOGUE'S PARIS WIRE

(Continued from page 192)

though they are very darkly sunburned —almost a nigger-brown. With all other costumes, the sunburn and flesh shades of beige are always worn. Sometimes, women off the yachts, with white flannel outfits, blue reefers, and flat rubber-soled shoes, wear very fine white lisle stockings and short wool socks rolled down over the ankles. These, however, are never worn by smart women with any except yachting costumes.

• Two short strands of medium-sized graduated pearls are the best daytime necklace. In the Casino in the afternoon, bracelets are worn outside the sleeves and pushed half-way up the arms.

• So far, the smartest gathering was the Tuesday night dinner, the Gala Fleuri at the Ambassadeurs. The restaurant was decorated with boughs of almond blossoms. As one entered, three-fourths of the women seemed to be dressed in white. On closer inspection, most of these were in dead-white, but there was a great deal of pale beige, cream, champagne, and pale amber shades that appear white in the distance. The dead-white dresses were usually of heavy flat crêpe. The other off-white shades were of crêpe satin.

• When dancing, it was a noticeable fact that practically all of the smart dresses had skirts with extremely long rounded yokes at the back. Fulness was usually gathered at each side. Another noticeable feature of several dresses in lace and chiffon was the short fichu that covered the shoulders and formed a short sleeve.

• A great many white crêpe de Chine pumps or one-strap sandals with white crêpe de Chine dresses. When the dress was of satin, the shoes were of satin to match. Sometimes, a contrasting shoe was worn, such as ruby-red or emerald-green with white.

• Evening stockings always matched the skin.

• Practically all of the smart women wore fur coats or capes. The majority of these were of ermine—usually all ermine, but, sometimes, with white fox collars. Others were of chinchilla, mink, sable, and many of summer ermine.

• More evening handkerchiefs than ever. Of chiffon and lace in flesh and pale beige shades and tied around the wrist.

• Evening bags are usually of satin or crêpe de Chine to match the shoes. Little pouch bags with jewelled frames, or small envelope shapes with jewelled clasps.

AN AIKEN LETTER

Aiken, South Carolina

DEAR PEGGY,

Perhaps, it's because I've come from Palm Beach, or it may be that I know I must leave for New York in another week. Possibly, it's simply that this *is* the most perfect place in the world—I don't know.

Palm Beach was glorious. Don't think for a moment I didn't have the time of my life—I did. And Aiken is the perfect restorative. Riding all morning, golf every afternoon, and ten delicious hours of sleep.

A fascinating gentleman called Mr. Clover supplies excellent nags. One can even hire polo ponies by the chukker or job a hunter for the drags —at Mr. Clover's risk. And when I say risk, I make no idle boast. The drags are steeplechase races run over deep sand paths. The hurdles are of brush and seven feet wide. To the uninitiated eye, they look big.

On Tuesday, I went out for the first time. It was an intoxicating day. The flat, sandy country beamed under a spring sun, and there was a tang of pines and wood smoke in the air. At ten-thirty, every road was crowded with buggies, all headed for the meet. About sixty people rode the drag, but there seemed ten times that number milling about at the start.

There is an indescribable atmosphere of suspense at a meet. The horses feel it. My mare was shying and lashing out, and she almost slew one intrepid photographer. Finally, we were off. The Master and the whips trotted down the road, the rest followed by twos and threes. Into the woods we went, and, suddenly, the hounds gave tongue. We rode a pretty stiff line that day, through the woods, up a steep hill, down the other side, and out into an open bit. Once to my horror, I came to a jump and saw, too late, a boy lying directly in front of it. My mare swerved, stumbled, almost fell, then gathered herself and somehow scrambled over. We swept around the shoulder of a hill and down into a grassy hollow. There, on both sides of the track, were all the buggies in the world. They had taken a short cut through the woods. Cries of "There's Mummy! Go on, Mummy! Whee!" A stiff in-and-out was just ahead. Up and over and on—at a terrific pace. We pulled up in a meadow. The horses sweated and blew, every one looked hot and happy, then, in groups, we tracked home.

Through the twisting paths in the woods wound an endless stream of buggies. Some of them (too heavily laden with coonskin coats) came to grief in the deep sand, and the little coloured buggy boys would push and agonize in an effort to get them out. The sun was deliciously hot. It was all very, very fine.

At the Palmetto Golf Club, an individual known as "Jimmy" is king. He reigns supreme in the caddy house. When one applies for a temporary membership, he cocks his head on one side and smiling quizzically, puts one through a sort of test. If all goes well, he beams and says, "Sure, you're just one of the family—," with which cryptic statement he enters one's name in his huge ledger.

The course is sporty and stiffish. The bunkers are placed with fiendish ingenuity, and the greens are of sand, which was to me a distinct mental hazard. At the eighteenth hole, one struggles up a hill and finishes with an enormous appetite. Then, a dash for the clubhouse and quantities of delicious tea.

Bridge of an evening—pyjama-clad. Incidentally, darling, if you are coming down here, don't bring more than one evening dress. You'll need lots of sweaters. Those turtle-neck arrangements in yellow, blue, beige, and every other colour are grand for riding. For golf, you'll want tweed skirts and more sweaters. Bring your jodhpurs as well as breeches and boots. They are so comfortable if one rides all day. But most important of all, bring yourself because I do want to see you awfully, and I'm sure you will have the same feeling about this place that I have.

Affectionately,

VEE

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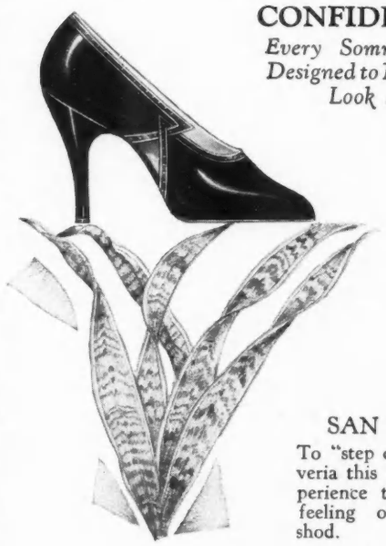

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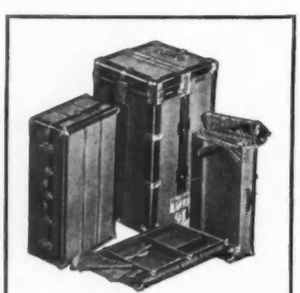

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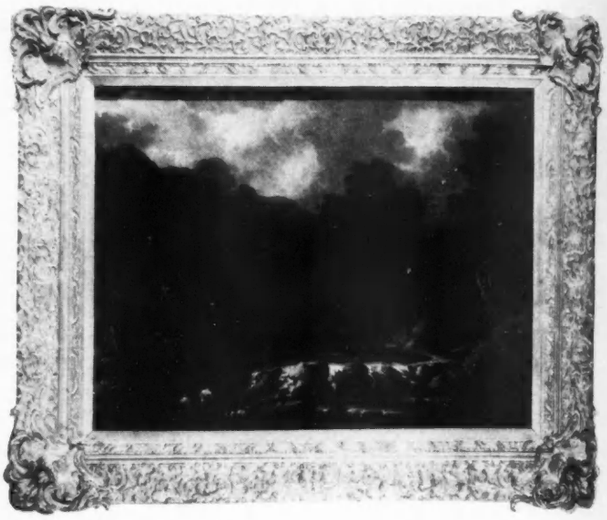


Peter A. Juley

This Pitt painting, originally framed in a massive frame, has been recut to make the delightful overdoor below

DISCARDS IN ANCESTORS

THERE is a curious legend afloat, which I have come across often in the course of my work, to the effect that interior decorators do not use pictures. I do not mean to say that they would scorn an old master—a Corot or a Cuyp—, but there does seem to be a united opinion that their efforts in that direction are confined to inferior copies of Roman ruins (a long way after Panini or Hubert Robert) or—worse still—a dark brown bunch of faded flowers. How I hate those faded flowers! If one hasn't the price of a van Huysum or a Monamy, a Fantin-Latour or a Redon, one might look around the galleries and exhibitions for some of the delightful flower pictures by modern artists—very good ones can be had for about a hundred dollars and upwards. Nothing gives more pleasure during the bleaker days than to see a fresh, colourful bunch of flowers over a mantel or on a bedroom wall. But don't be misled into buying inferior copies and paying as much as you would for an original.

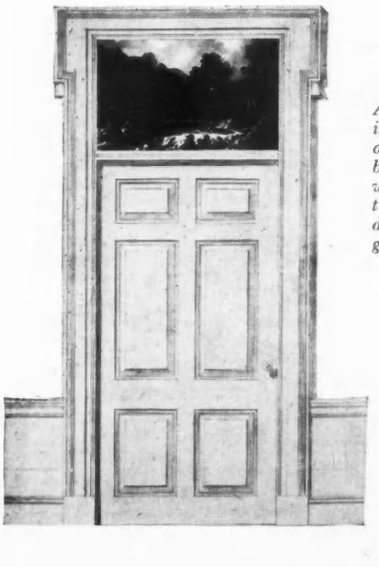
OBSCURE CHARM

The situation that really wrings my heart is the ruthless way in which charming old family portraits are discarded into the attic—or, in these attic-less days of the modern apartment into some of the smaller picture shops. It is pathetic to see two charming children clasping a rocking-horse become friendless orphans in a cold, unfeeling world or destined to decorate a movie set.

REDIVIVUS

Pictures such as these, either reframed in simple mouldings and hung on the wall or panelled in by being fastened on the wall with a piece of picture moulding, would be an addition to any apartment. They will give just that touch of personality that is, unfortunately, so often lacking, that feeling of having some roots, some existence of previous life. I have often brought down from an attic pictures such as the one of the boy illustrated on page 198, which, while showing a lack of technical ability, still has a naïve charm—that indefinable quality which is art. It was probably painted by the village sign-painter during the long winter months when he was housebound, but, nevertheless, it has a quality that makes one think of Manet. This particular subject, bought by the sculptor, Elie Nadelman, hangs in the very interesting Nadelman Mu-

(Continued on page 198)



A landscape-painting, even by an obscure artist, can be panelled in with the moulding to make an overdoor that lends graceful height

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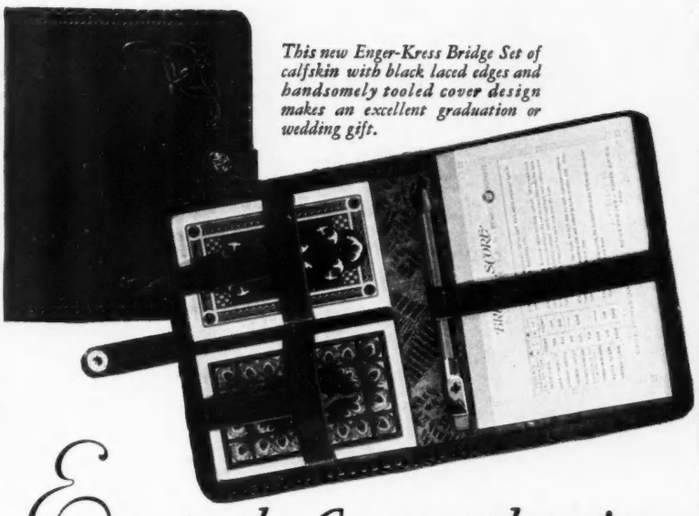

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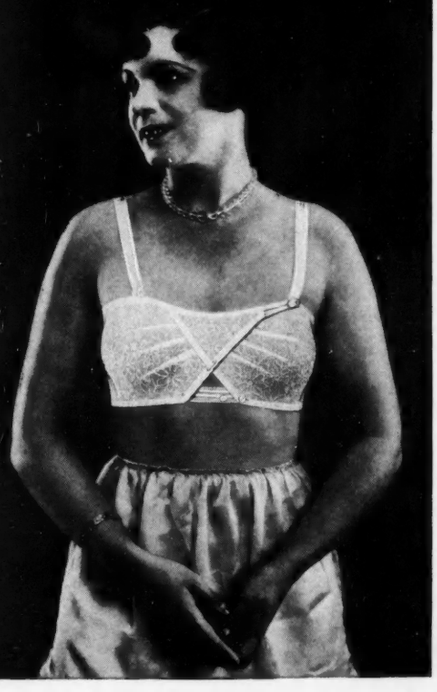

Hubrite Ensemble 1264
Here's a Beach Ensemble of gabardine: white sleeveless frock accented with gay piping and colored crystal buttons, ¾ length coat of Sands-of-the-Desert printed gabardine in red and black, green and orange, blue and red, or navy and gold on white ground. Sizes 14-20—36-42 **$8**

Knockabout ensemble by Hubrite

UNTIL you've owned one of these gabardine knockabouts you will never know how much style and wear there is in them—Theirs is the sort of coat you can use over bathing suit or beach pajamas as well as with its own or another sleeveless dress.

Spill something on it at a beach party, send it to the laundry and it will come back fresh as paint for more hard knocks. The print is fascinating. One of the Hubrite family of sports frocks and ensembles, informal novelty morning and afternoon frocks, designed and finished to the taste of critical women.

You will find Hubrite Informal Frocks at such leading stores as Edw. Malley Company, New Haven, Morehouse-Martens Co., Columbus, Young & Quinlan, Minneapolis, The Harris Co., San Bernardino, Cal., etc., or they may be ordered direct from Boston.

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USE COTTON — THE HEALTHIEST FABRIC

(Right) Rescued from an old Virginia farmhouse, this old painting could be freed of its candle smoke and made extremely presentable

DISCARDS IN ANCESTORS

(Continued from page 196)

seum of Peasant Art on his place in Riverdale, New York. Again, one may find a delightful oval frame and cut down the perhaps too overwhelming picture of Aunt Eliza, and the result will be well worth hanging in the living-room.

Sometimes, one has a fine old daguerreotype. There is often a wistful something in it, possibly due to the elimination of detail in daguerreotypes, that is particularly lovely, making one wish to have it in the permanent form of a portrait. There are many young artists who can paint charming portraits from daguerreotypes, charging within a few hundred dollars.

The portraits illustrated on page 200 of the man and on this page of the woman with the child were a pair that came out of an old Virginia farmhouse. They are painted on panels and were covered with grime and candle smoke. The woman has not been touched, so that the original condition may be seen. That of the man has been cleaned and put into an English frame and has, probably, become an ancestor of which any one might be proud.

Many of us have less fortunate relatives, who, perhaps, own some of the family portraits and would be glad to part with them for a moderate consideration. How much better to buy them and have them cleaned and reframed and hung in our houses than to purchase a poor copy of a Hudson or a Cotes.

Sometimes, a landscape picture by a minor artist of the 'Seventies is inherited, the painting lost in the depths

(Continued on page 200)

This child, with a Manet quality, has found a home in "The Nadelman Museum of Peasant Art," at Riverdale, New York

Peter A. Juley

This life-size portrait, early American, was done in water-colour and has the quality of design of a modern painting

The subject of this exceptional portrait was evidently, in his day, a fine gentleman; courtesy of Plaza Curiosity Shop

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Why be "too fat" when you may get rid of excess pounds *easily, safely* and *naturally,* as thousands have done. Try BASY BREAD—three slices a day, one with each meal. *Contains no drugs.* Price $1.00 per loaf (a week's supply) including diet regimen prepared by Dr. Lyman F. Kebler, Government specialist in foods, drugs and medicines. These franchised dealers bake BASY BREAD fresh daily. Order from nearest one.

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Suit, Overcoat *and* Cap to Match

$75

Overcoat . . $37
Suit $35; Cap $3
Smartest. Most serviceable. Made of durable, all-wool Oxford Gray Whipcord. All strictly in keeping with motordom's latest fashion.

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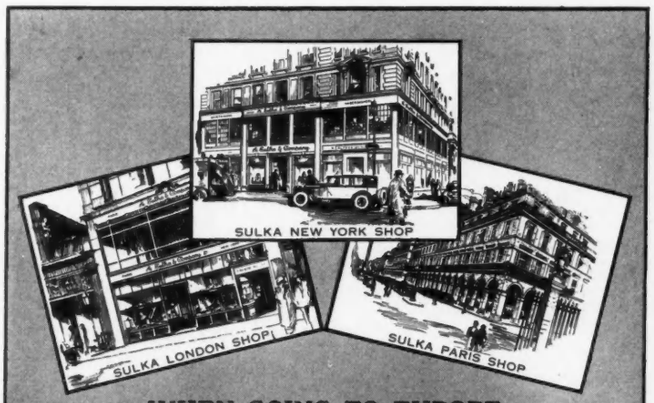

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Before going Abroad you will find it a great Convenience to have us Open your Account in our London and Paris Shops, and also forward the Measurements of Friends for whom you may wish to make Selections from our Merchandise, the very Best that England and France Produce.

Shirtings, Neckwear, Handkerchiefs, Robes, Hosiery and other Distinctive Requisites.

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....a gallon or a glass of Orange Juice ... in a jiffy!

AN important electrical device has been perfected for extracting Orange and Lemon Juice by the gallon or glass—*at home!* It answers *all* questions of service, day—*and night.* Guests call it "The Life of the Party." But, it's just as efficient getting the breakfast orange juice all-set in time for family folks to catch the 8:19.

This friendly device has not only been *proved* but is unconditionally *guaranteed* by the California Fruit Growers Exchange to do a great home job under exacting—and stressful conditions. Strong and handsome, the Sunkist Junior stands 10 inches high and weighs six pounds.

The whizzing cone extracts all the Orange or Lemon juice without the usual mussiness and does it so well that family competition to conduct the ceremony becomes intense. And, then there are but two movable parts to clean under the faucet! Presto—and all's ready for the next session! Here's

"the life of the party!"

Sunkist Junior Electric JUICE Extractor

$14.95 at department, hardware and electrical goods stores. If your dealer cannot supply you mail the coupon together with money order for $14.95 to our distribution office NEAREST YOUR HOME. In Canada $19.95. Delivery prepaid.

FOR QUICK RETURN mail to distribution office nearest your home

California Fruit Growers Exchange,

☐ Chicago, Ill., Div. 2505, 900 N. Franklin St.
☐ Los Angeles, California, Div. 2505, Box 530, Station "C"

My dealer cannot supply me. Money order for $14.95 enclosed for one delivered Sunkist Junior Electric Juice Extractor. (Canada, $19.95.)

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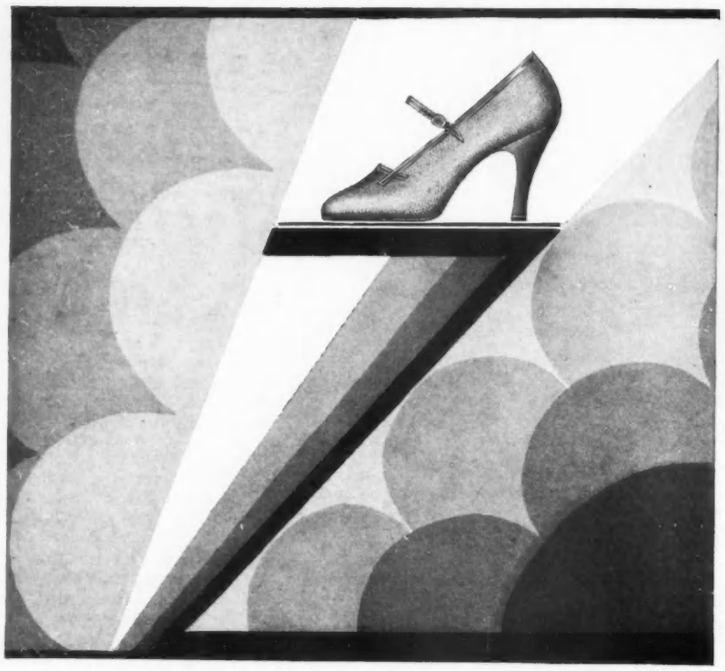

LE NUAGE—This masterpiece of footwear is as light and cool as a fleecy cloud—and as charming. It is fashioned by hand of summery, durable panama straw with kid trimming—or flowered linen with kid trimming.

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36 WEST 50TH STREET, N.Y.C.
Fashion's latest Creations

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COSMETICS BECAME AN ART . . .
WITH THE ADVENT OF TOURNEUR
DISCARDING every Old-World tradition, Madame Tourneur boldly sought to bring out the natural beauty of every woman, hidden beneath the pasty surface of standardized cosmetics . . . Your entire cosmetic ensemble made to order and skillfully blended by our trained cosmeticians—your lipstick, rouge and powder will create the desired harmonious effect . . . Loveliness awaits you at the wonder shop of Tourneur.
A Tourneur Salon is Now in Operation at the J. L. Hudson Co., Detroit, Mich.
*the diagnostic blending of cosmetics to suit an individual complexion.
TOURNEUR
POWDER BLENDING
580-5TH AVE. ENTRANCE 47TH
J.L. HUDSON CO. DETROIT

Peter A. Juley

Originally in an almost unrecognizable condition, this portrait has been cleaned and rejuvenated

In this portrait, there is a dignity that makes it unusually interesting; courtesy of John Fenning

DISCARDS IN ANCESTORS

(Continued from page 198)

of one of those atrocities, a shadow box. When rescued from its pool of shadow, the landscape will make a very effective overdoor. An overdoor painting panelled in with a moulding gives an impression of height to a room with a low ceiling. Even a pair of the old still-life fruit and fish pictures (which the French call *"nature morte"*—a much more exact name!) may be cut down to fashion twin overdoors, which, with the use of a yellowish varnish, make a very good bit of decoration.

NEW USES

The enormous landscape or the gigantic figure composition that great-grandfather brought back in a far distant day during a "Grand Tour" will make a decorative dining-room screen. It may be restretched on a three-leaf frame, hinged, and bound at the edges with leather and round-topped furniture nails. Again, a marine can be framed with a mirror panel below to make an attractive *trumeau* for a difficult entrance-hall, over a small console table.

THE INSTIGATING OF TRADITION

It is better not to sell or give away your family pictures until you have carefully looked them over. And do keep the portraits! We have so little stability or tradition in America that we should certainly cherish what few roots we possess. Start to build up traditions for your children. Have your own portraits painted. Have drawings made of your children. Don't throw away those precious moments of childhood that will never return. Keep something for them and their children, and, even if you have a few failures, don't be discouraged. Above all, don't consider it an extravagance—the older you become, the more you and they will cherish these reflections of happy moments.

M. SYBIL WALKER

The feeling of the early nineteenth century can be put to practical use by turning this picture-frame into a mirror

Coloured portraits are seen to best advantage in a setting of their own century. These English and Colonial mouldings are suitable for their reframing

when eyes burn

Does exposure to sun, wind and dust make your eyes bloodshot and cause a burning sensation? Then you should use *Murine!* A few drops of this harmless lotion speedily ends the burning feeling and soon clears up the bloodshot condition.

Always apply *Murine* after motoring or outdoor sports to soothe and beautify your eyes. 60c buys a month's supply.

MURINE FOR YOUR EYES

ECONOMY

The most expensive sanitary napkin that one can buy is VENUS brand. Yet it is one of the most economical for the simple reason that it is made of real cotton—a natural absorbent—and has a soft woven cover. More comfortable efficiency results and one finds that fewer VENUS serve with a luxurious economy that is priceless. Department stores from coast to coast now sell them and it is always the finest in each city.

Just Ask for—

TRAVELING PACKAGE
THIS PACKAGE CONTAINS 3 FULL SIZE NAPKINS AND 2 SAFETY PINS
Venus
COMPRESSED
SANITARY NAPKINS
Mfd by THE VENUS CORPORATION, New York, U.S.A.

Sold also non-compressed in boxes of a dozen.

Who's Afraid of SPRING Winds?

The New Exquisite Bonney Beauty Balm Package

NOT those who use Bonney Beauty Balm. Hands and cheeks protected by this appealingly fragrant and quickly absorbed lotion simply *do not chap!* It replaces the natural oils of the skin thinned and absorbed by the raw winds of Spring.

A canter on the bridle path or any of the exhilarating outdoor allurements of spring will be the more enjoyed if Bonney Beauty Balm is used. It will give you the peace of mind of knowing that your hands will not lose their lovely softness, no matter how much you defy the weather.

Let your children enjoy spring, too. Bonney Beauty Balm, was created for the entire family.

At all leading toilet counters, drug stores, beauty shops or direct, 60c.

Esther Bonney
Beauty Balm

Other Bonney Toiletries

Bonney Face Powder—*Clings hours longer. Velvety soft with alluring fragrance. Comes in seventeen shades.*
Price, **$1.00**

Bonney Cleansing Cream—*Sinks deeper into the pores. Removes those particles of rouge, powder, dust that ordinary creams do not reach. Ideal for sensitive skins.*
Price, **$1.00, $3.50, $6.00**

Bonney Skin and Wrinkle Cream—*For tired skins. Nourishing and invigorating. Overcomes wrinkles, crowsfeet and the fine lines that mar and detract.*
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Bonney Rouge—*Lovely in the effect it gives . . . and lasting. Vivid and alluring. There are three shades. Price,* 60c

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500 So. Throop St., Chicago, Ill.

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No.	*Price*
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9824	.50
9825	.50
9826	.50
9827	.50
9828	.75
9829	.75
9830	.50
9831	.75
9832	.75
9833	.50
9834	.50
9835	.75
9836	.50
9837	.25
9838	.25
9839	.50
9840	.75
9841	.50
9842	.50
9843	.75
9844	.75
9845	.50
9846	.50
9847	.50
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WHITE Kid Slippers that seem hopelessly soiled will look as snowily white as new after you use Cinderella Kid White. It cleans perfectly - *prevents* yellowing. Charming women everywhere are using Cinderella Shoe Dressings to keep their smart slippers.....trim..... .....exquisite!

Made by
EVERETT & BARRON CO.
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Cinderella
Shoe Dressings

"Loveliness Restored to Footwear"

DATED MAY 25 **ON SALE MAY 23**

This is the cover of the Beauty and Lingerie Number of Vogue

WHAT'S the use of putting an expensive frock over a sagging figure . . . a chic hat above an indifferent skin? None! To achieve smartness one's foundation must be right . . . and this next number of Vogue tells you how!

Lingerie, to begin with: the newest Paris lingerie in colour . . . an article on how to look beautiful though ill, with pictures showing chic things to wear in bed . . . Steichen photographs of the new pajamas and tea gowns.

The best of perfumes, beauty preparations and treatments . . . 3 pages of perfumes created by the New York couturiers with accessories . . . the best beauty preparations to date catalogued in "On Her Dressing Table".

The mode . . . new fashions from the Riviera, what the smart Frenchwoman is wearing there now . . . more clothes for children modeled by the DuMont dolls . . . new jewellery from Paris in coral, amber, and jade.

A charming article on Aiken at the height of the hunting season by the famous Irish writer and authority on horses, Miss Sommerville. . . "Ceramics" by Helen Appleton Read . . . 4 pages of new beauty by Cecil Beaton.

The Beauty and Lingerie number of Vogue goes on sale at all newsstands east of the Rockies May 23. Make sure of your spring beauty! Reserve a copy now!

VOGUE

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BEAUTY SECRETS OF FAMOUS BEAUTIES

ESTELLE TAYLOR, lovely as the sunrise, a vision of beauty whose brilliant acting has lifted her to stardom both on the stage and on the screen.

CREAM WINX

"I have finally found the perfect eye make-up"

—SAYS ESTELLE TAYLOR

The make-up that promotes lash growth!

FAMOUS beauties, undisputed arbiters of the mode, have at last discovered the way to adorn the eyes with deserving loveliness. They have found, and appropriated for their very own this lash dressing that quickly makes the eyes seem larger, more expressive and utterly alluring. It is Cream Winx—the smart new eye make-up that comes in a silvery compact, wafer thin.

The very simplicity of application makes this lash and eyebrow dressing the more precious.

Just a light caress of the lashes, with dainty finger tips or your eyebrow brush . . . And the lashes now softly lustrous and shadowy, bestow on the eyes bewitching beauty.

Make this smart Cream Winx a part of your toilette. It will promote the growth of alluring, long lashes. Without the slightest hint of artificiality it will glorify the loveliness of your eyes. Make them enchanting.

Wherever you purchase your beauty aids you can obtain new Cream Winx in the silvery vanitie —complete, only 75c, in black or brown.

Where you find Cream Winx you'll find Cake Winx. For those who prefer the cake-form of lash dressing there is none quite so effective. 75c complete, black or brown shade. Ross Company, 243 West 17th Street, New York.

Bestows Beauty Promotes Growth

S&S

Sweater Belts

YOUR sweater or knitted ensemble, however flattering, cannot be entirely style-smart unless it is finished with a belt of harmonizing design. The model illustrated, of suede leather interlaced with woven visca, will delight you with the intriguing note it adds . . . This belt and others of visca trim or all visca are made to match any colors of your sports garment and have modernistic buckles exclusively fashioned for each individual design.

No. 2393—Made of Moaka-Nap Suede, 1 in. wide, with visca trimming and a smart enameled buckle. Retails at $2.00. One of the many original Slote & Klein designs shown at leading stores everywhere and identified by the S&S trademark.

Miss Betty Compton, of "Hold Everything," wears this visca-trimmed belt with a chic knitted ensemble.

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Successors to Slote & Schaffer

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The world's largest producers of women's and children's belts

REDUCE YOUR FLESH

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MY garments have been worn by men and women for 25 years. They are invaluable to those suffering from rheumatism.

Reducer Corsets: Cream colored rubber. Laced back, clasp front. Made to your measure $12.00
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DR. WALTER'S Special extra strong Ankle Bands of live Para Rubber will support and shape the ankle and calf while reducing them. They fit like a glove. Can be worn under any kind of hose. You can note the difference in shape of ankle at once. Can be worn at night and reduce while you sleep, or during the day, deriving the extra benefit of the support. Relieves rheumatism and varicose veins. *Send Ankle and Calf measure.*
Write for Dr. Walter's Special Ankle Bands for $3.75. Pay by check or money order (no cash) or pay postman.

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Form-Fitting Hip and Thigh Reducer in cream colored rubber. Send waist and hip measure $12.00

Bust Reducing Bandeau. Send bust measure $5.00

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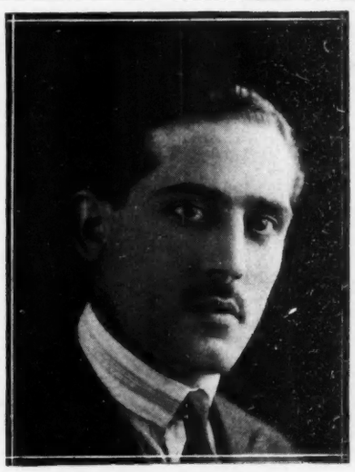

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AGE-BETRAYING lines gradually vanish and your skin becomes youthfully fresh, smooth and firm under this famous French rejuvenation method...

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...the basis of Mme. Riegler's salon treatments in Europe and America! Treatment consists of Derma Jeunesse Wrinkle Remover [creme] and Wrinkle Absorber. Mme. Riegler personally guarantees results!

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$10

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has the pleasure of inviting
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Permanent waves guaranteed not to discolor white hair.
Individual bobs and finger waves.

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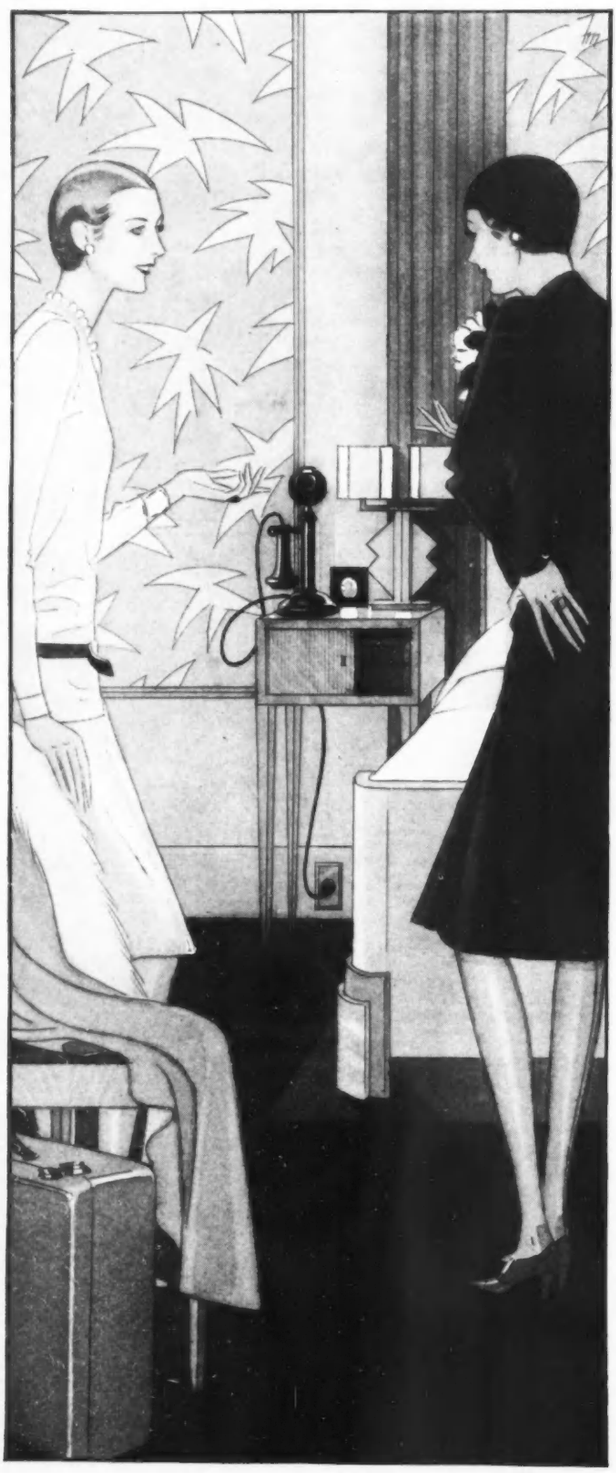

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Of the many thoughtful things it is a pleasure to provide for guests, few yield as much comfort and convenience as the personal telephone in the guest room. This thoughtfulness for guests has hastened the idea of telephone convenience for every member of the family.

Leading architects are incorporating it in their plans and specifications for new and remodeled homes. Builders, grasping the popularity of the new convenience, are constructing conduits in walls to provide telephone outlets in nearly every room. Owners may then have instruments placed wherever needed. They may also secure such added facilities as push buttons and switches for intercommunicating systems, portable telephones, special bells and lights.

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